GUNS N' ROSES

INSIDE! THE REUNION THEY SAID WOULD NEVER HAPPEN...

KERRANG!

2016 MOST WANTED POSTER SPECIAL!

THE NIGHT LEMMY DIED...

PAYING HOMAGE, AT THE BAR...

STAR WARS ROCKS!

POE'S POP-PUNK PAST – REVEALED!

SUM 41

HOW WHIBBO SAVED HIS BAND

BIFFY CLYRO

THEIR 2016 DOMINATION STARTS NOW!

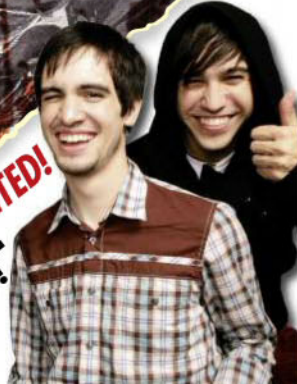
"I thought I'd join the 27 Club"

PANIC! AT THE DISCO

BRENDON URIE: CONFESSIONS OF A DARK PASSENGER

PLUS

EMO DAYS REVISITED! THE FULL STORY!



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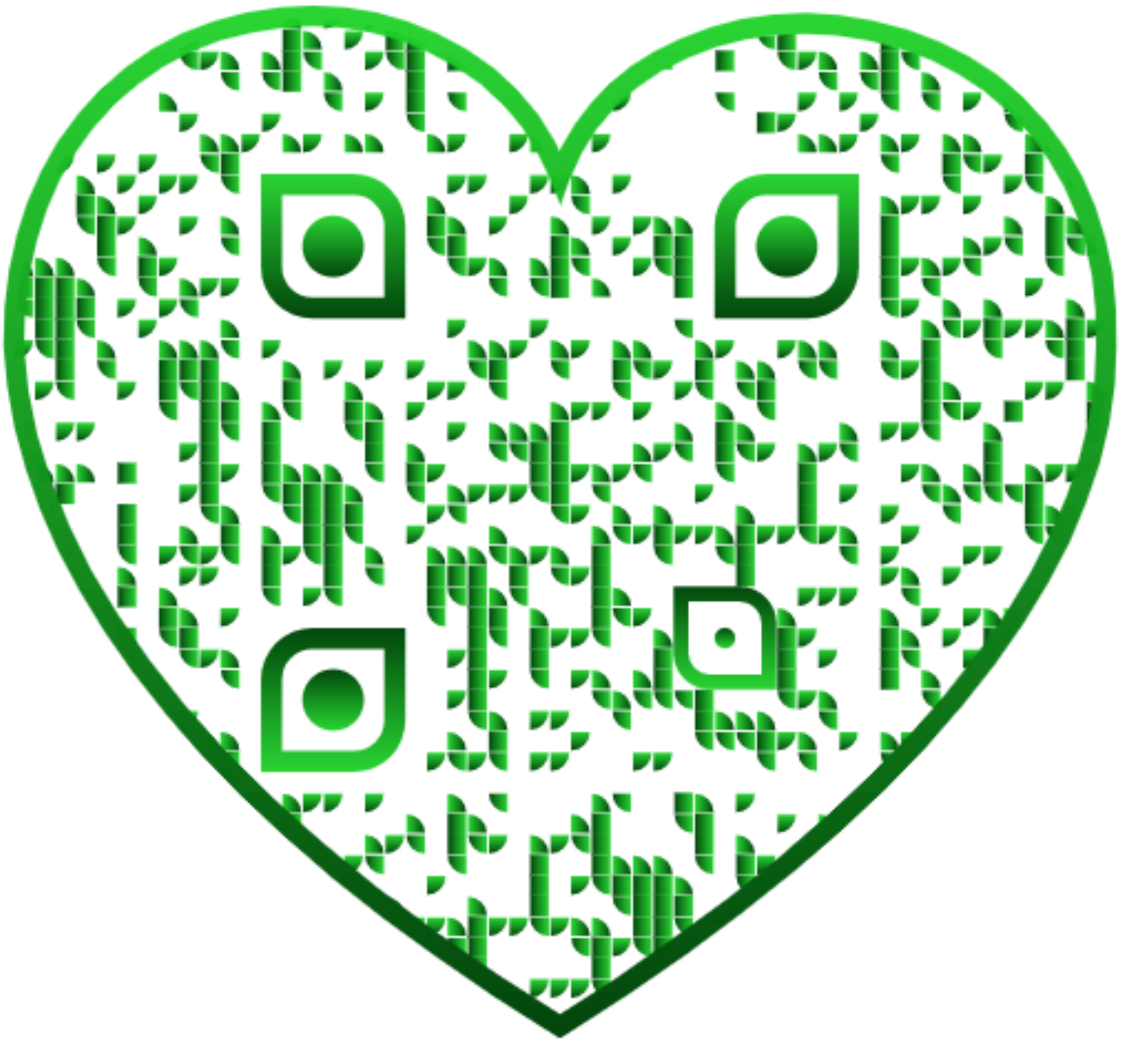

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.5: THE GRAY CHAPTER OUT NOW ON ROADRUNNER RECORDS

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ISSUE 1602 JAN 16, 2016

HELLO, READERS. And… well… you join us in a state of shock! The reunion we thought would never happen is on the cards – we tell you everything you need to know on p24 – and, whatever you think of the idea of Slash, Duff and Axl teaming up again (though there's a few names missing in that sentence for our liking!), it's going to be *anything* but boring. A bit like this week's coverstar, in fact – Mr Brendon Urie, who now, more than ever before, is Mr Panic! At The Disco. Like, literally, he *is* Panic! At The Disco. Head straight to Sam Coare's excellent interview with the man on p16. Enjoy the issue!

James
Editor

NEWS

ON THE COVER:

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FEATURES

ON THE COVER:

Brendon Urie embraces life after the Death Of A Bachelor, as the **Panic!** mainman faces his future in our exclusive cover feature and photo retrospective **(p16)**. Elsewhere, we get into the detail of the most exciting rock reunion since, well, ever, as **Guns N' Roses** get back on the road **(p24)**, before we celebrate the return of **Motionless In White (p38)** and the life and legacy of **Thin Lizzy**'s **Phil Lynott (p40)**.

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COVER PHOTO: ANDREW LIPOVSKY

NEW

THE BIG STORY

THE MOST IMPORTANT THING EVER

KERRANG! TOUR 2016

ALL FITTER, STILL KILLER

THE BRINK OF DEATH WAS A HELL OF A MOTIVATOR FOR **SUM 41**'S **DERYCK WHIBLEY**. THE K! TOUR HEADLINER TALKS TO US ABOUT HOW HE'S DOING NOW HE'S BACK IN THE STUDIO FINISHING THE NEW ALBUM…

WORDS: NICK RUSSELL

Sum 41 (*L – R*): Tom Thacker (*guitar*), Dave 'Brownsound' Baksh (*guitar*), Deryck Whibley (*vocals/guitar*), Jason 'Cone' McCaslin (*bass*), Frank Zummo (*drums*)

IT WAS the worst of times for Sum 41's Deryck Whibley. After touring 2011's Screaming Bloody Murder for three years, the frontman began drinking and didn't stop until he was hospitalised, almost dying in the process. But, after enduring the darkest period in his life, Deryck battled his addiction and has come back stronger – finally being able to finish the album which has been five years in the making. Ahead of the band headlining February's Kerrang! Tour, Deryck tells us what it was like making the album death almost stopped him writing…

HEY, DERYCK! YOU'RE IN THE STUDIO RIGHT NOW, CORRECT?

"I'm in Miami right now and we're doing some mixing on a few of the songs that are already finished, but then back to LA to finish off the rest."

HOW ARE THEY SOUNDING NOW THAT YOU'VE RECORDED AND YOU'RE INTO THE NITTY-GRITTY OF MIXING THEM?

"They sound really great. The whole thing is not done yet, so I can't hear the fully-finished record at the moment, but the few songs that we have totally finished sound awesome."

WHAT WAS IT LIKE TO DECIDE, 'WE'RE GOING BACK TO WORK NOW'?

"Well, we toured the last record, Screaming Bloody Murder, for three years, so when

we ended with that, I didn't really want to think about music or anything, which is what got me into hospital, because all I wanted to do was have fun and not worry about work. But when I got there and sobered up and realised what I'd done, I knew something had to change. When you come that close to death, all of a sudden everything gets put into perspective, like, 'What do you really want? What do you really care about?' and all I could think about was making the record and making music again."

THE NEW RECORD TOOK A YEAR TO WRITE. IS THAT A LONG TIME FOR YOU?

"I didn't feel like it was too long or too short. I woke up everyday and spent time working on my health and working on music. I think the thing for me that felt the longest was getting my health back in order, and that seemed to be taking forever – much longer than the actual writing part. It was a struggle doing both at the same time, but I don't really think about it as time. I just go and do what I do, and when it's ready, it's ready."

WHEN YOU WERE ILL, DID HAVING MUSIC THERE KEEP YOU IN A GOOD FRAME OF MIND AND HELP KEEP YOU POSITIVE?

"Definitely. It gave me something to shoot for. I knew I wanted to get a record out and get back out on tour and do what I love the most. In order to do that, I had to get better. So, yeah, that motivated me quite a bit to get better quickly."

HAS EVERYTHING YOU'VE BEEN THROUGH INSPIRED ANYTHING ON THE ALBUM?

"I would say the whole record is inspired by what happened. Every song that I write is always inspired about something in my life, and I would say this whole record is somewhat staying within the concept of

PHOTO: GETTY IMAGES

the fall and rise of my whole experience. Coming off the last tour, I was in a dark hole, and my life just fell apart from there. I then had to start picking up the pieces and putting it all back together. I think that whole struggle comes out in my lyrics; it tells a story of what happened to me and how I got out of it. I'd say it would be the concept of this record."

DID LOOKING AT SOMETHING SO DARK THAT AFFECTED YOU MAKE IT EASIER OR HARDER TO WRITE THE MUSIC?

"I would say it was harder because, at the same time, when you're writing something that's personal, you don't want to actually write it. I didn't want it to sound like I was just writing a journal or a diary; I wanted it to come across as a song. I found that difficult to try not to be too obvious, but to also get the point across at the same time."

BEFORE YOU ENDED UP IN HOSPITAL, DID YOU NOTICE SOMETHING WASN'T RIGHT?

"Yeah, I had moments. But the reality is, when you're in that much of a cloudy fog of partying, you don't really think about much. I would have moments of thinking, 'This is probably not a good idea,' but then it was quickly forgotten. So, the thoughts didn't stick around long enough to actually take effect. I knew right away that something had to change. There was no question. Once I was in hospital, I just knew it all had to come to an end. I was ready for it. I was getting sick of it anyway."

DO YOU THINK SOMETHING POSITIVE HAS COME OUT OF IT?

"Yeah, for sure. It was a shitty experience, but, in the long run, it needed to happen to bring me to this point I'm at now. I mean, I wouldn't have been able to get to this record; I couldn't have started writing new songs without something kicking me in the ass."

DID YOU FEEL PLEASED THAT YOU MANAGED TO GET WELL AND BACK IN THE STUDIO WHEN YOU STARTED RECORDING?

"Fortunately enough for me, I have a studio in my house. So, whenever I feel like throwing down any little idea, it's right there. I always start the same way: writing smaller ideas and, as things grow, they turn into songs. But there's no pressure as it's just me in my house with my studio. The record just started to build as it went along. There was no real start date of recording and it was just whenever I had ideas, I would just go in and throw it down, and these songs built over time."

IS THAT WHERE YOU RECORDED MOST OF IT, OR DID YOU GO SOMEWHERE ELSE?

"Yeah, we did the drums at a couple of different studios, and everything else was done at my house. That's the way I like to work – at home. I've been doing that for almost 10 years; I've always done it in the house and I prefer it that way. If you have a studio, you always have other people to deal with; you can't always work at the time you want to work because there are other people at the studio who have to be there, like assistants. When I want to work at a certain time of night, the studio would probably be closed and I can't get into it. I started doing it so I could work on my own, whenever I felt like it. That's just the way I like to work."

"MY LIFE FELL APART IN A DARK HOLE"

DERYCK WHIBLEY

YOU'VE BEEN WATCHING MOVIES INSTEAD OF DRINKING IN BARS. HAS THAT HELPED STOP YOU GOING OUT AFTER WORKING?

"Yeah, that was the biggest difference – not going out afterwards. I watched a lot of movies through this entire process. That's what actually started me writing music in the studio. I would have movies playing with no sound, and I would start writing music to the images that I was seeing. A lot of stuff I would put on would be Tim Burton or Quentin Tarantino movies – Beetlejuice, Sweeney Todd… you know, stuff like that. Dark and interesting. And I would start writing music to it, and that's where a lot of my guitar riffs started coming from. I started calling it 'hardscore punk'. I began writing these hard riffs to the score of the movies I was watching. That's what really started all the songs for me."

SO, YOU'VE GOT DEEP CONCEPTS FROM WATCHING THESE MOVIES. IS THE ALBUM GOING TO BE BIGGER THAN PAST ONES?

"I wouldn't call it an opus or anything, but on the last record I wrote songs where some of them were just music and it wasn't much of a stretch. Some songs would go and never repeat. On this album, I didn't want to do that as much, so I focused on writing songs like I used to. They don't necessarily sound like the old records, but I would say I went back to how I wrote on [2002's] Does This Look Infected? and [2004's] Chuck. Not in terms of sound, but the way I approached the songs. I focused on trying to write the best songs, rather than taking them to places that never repeats again."

IS THERE ANY SONG ON THE RECORD THAT YOU'RE MOST PROUD OF?

"I don't know, it's hard to tell right now because they're all my favourites. I don't have one that sticks out. I don't usually pick something I really love until we're out on tour playing it. I really like the whole thing right now. It's still too early to tell what's my favourite or give you any names because we haven't finished."

IT'S BEEN FIVE YEARS SINCE YOU'VE PLAYED IN THE UK. ARE YOU LOOKING FORWARD TO COMING BACK FOR THE K! TOUR?

"This will be our first tour in three years and, after everything I went through, this is really exciting for me. It's everything I wanted to do, and I almost lost it, and now I have another chance to do it again. It's the greatest thing in the world. Going through something like that puts everything into perspective. I'm happy and thankful everyday. I feel really lucky."

The Kerrang! Tour begins Feb 10. ***See the Gig Guide***

It seems the Tarantino movies have rubbed off on them a bit

LIFE AFTER LEMMY

Although he never owned it, the Rainbow in LA was very much Lemmy's bar

WHEN NEWS BROKE OF **LEMMY**'S DEATH, MANY FLOCKED TO HIS LOCAL TO PAY TRIBUTE. AND K!'S EVE BARLOW WAS THERE TO SEE IT…

LEMMY WOULD have liked his own afterparty, that's for sure. Tonight is the evening of December 28, 2015, the night the loudest living saint in the City of Angels made his way to shake the pearly gates. There is one thing missing from his local, the Rainbow Bar & Grill. It's the messiah of noise himself. Lemmy should be sitting on his bar-stool playing videogame poker at his preferred outside spot in his favourite boozer. Up until today, to witness Lemmy assume the Rainbow position was a landmark must-see more certain than watching the Changing of the Guard outside Buckingham Palace, more breathtaking than being brow-beaten by the Niagara Falls, more goddamn life-affirming than seeing an actual rainbow in the sky.

Few elements of the Strip deserve celebration, but Lemmy was certainly one of the last living relics of pure rock'n'roll. The days when this was home to peak hair metal and near-mythological drug overdoses are long gone. But Lemmy? He carried the weight of it on his moustachioed handlebars like Christ carried the cross, and the Rainbow was his everyday Jerusalem. Lemmy wouldn't budge from his own pulpit – even at his 70th birthday party mere weeks before his passing, his girlfriend had to come and force him to leave to go just a few doors down to the Whisky, where his friends were waiting for him, and candles were dripping down his cake.

There are few rockstars on Earth who could die tomorrow and you'd be able to rock up at their blessing uninvited. At Lemmy's wake, everyone is welcome – the realer, the better. The dude with the dreadlocks works the powerlines every day and night, there's a bald and suited London geezer buying shots for some bearded American metal fans at the bar – they're all best mates now. Even in death, Lemmy is bringing the least likely people together. At 8pm, the volume of the jukebox in his favourite watering hole is respectfully loud. The walls are adorned with photographs of him posing with every member of staff, past and present. Most bartenders wear Motörhead T-shirts tonight. "Everybody knows a story about Lemmy," they say. One humble dude who considered himself a friend of Lemmy's tells a congregated circle about the time he got a little too rowdy here on his birthday one year. One of his crew smashed up a TV true to clichéd form, making a right mess of the place. Lemmy had been minding his own. He quietly made out a blank cheque to the Rainbow, forgave the birthday boy and cast it all off for the love of rock. That's the dictionary definition of taking one for the team.

In every corner, Lemmy's disciples flit between hushed whisperings ("We're here for Lemmy"; "Where else do you go to pay your respects?") to billowing toasts of, "TO LEMMY!" Shot glasses filled with Lemmy's favourite Jack Daniel's clink. The tales say Lemmy could drink America dry of the stuff. "Wanna dance?" says one guy. "*Riiiiiight!*" says another, smiling and jubilant as Kerrang! walks past. Everyone knows why they're here – to celebrate their hero and raise a glass to the newest and loudest member of Heaven's own dingiest pub. It's a party Lemmy would have partaken in, had he been here. Because he was always here. With these same guys here tonight. They'd drink, they'd laugh, they'd survive the good fight together. Lemmy never made himself an exception, even though he clearly was. After all, nobody else is up there on the enormous billboard that sits above the Rainbow. The poster of Motörhead's final and 22nd album, Bad Magic, is like a Bat-Signal over the Sunset Strip. The bar treated Lemmy as a living deity, because that's what he was. Now he's gone to be among the greats. Kerrang!'s sure he'll teach them a thing or two.

PHOTOS: REX FEATURES

Lemmy at his favourite spot: the gaming machines at the Rainbow

CHEMICAL REACTION

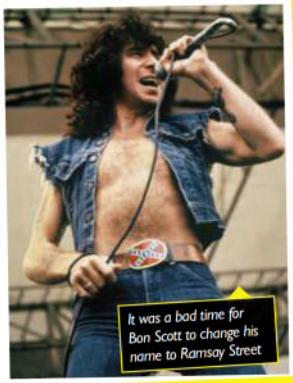
The world saw innumerable tributes to Lemmy following his death, but one person in particular decided to take very practical steps to ensure his name lives on forever. In a campaign started by John Wright, a petition has been drafted to get the International Union of Pure and Applied Chemistry to name one of four new discovered heavy metals in the Periodic table as *Lemmium*. Why? Well, as John writes, "Lemmy was a force of nature and the very essence of heavy metal." No arguments here. At the time of going to press, the petition had 113,385 signatures! Head to Change.org to pledge your support!

THANK GOD(ZILLA) IT'S HAPPENING

Having battled it out with a Japanese cinema giant after they found out Godzilla was trademarked, **HECK**, previously known as **Baby Godzilla**, have finally got round to announcing new album Instructions. "It's taken a while, but after all the pissing about and stopping people suing us, we figured who better to release the album than us? Life's about to get loud," guitarist Jonny Hall says of the record. Instructions, the debut studio album from the four-piece, will be out on March 11.

RING HELLS DOORBELLS

Fancy living on the Highway To Hell? What once was a dream for **AC/DC** fans is now a reality, as a neighbourhood has named a street after Bon Scott. But it might not be as easy to move as you hope – it's in Canberra, Australia. The new address will be next to other roads named after influential musicians who are now playing in the great beyond, including didgeridoo player Alan Dargin. So, if you've had enough of listening to Hotline Bling on repeat through your walls, pack up, grab a visa and move to Bon Scott Crescent.


It was a bad time for Bon Scott to change his name to Ramsay Street

HORSING AROUND

Being photographed on a horse in hunting gear is bit of a controversial look, but **The Prodigy**'s Keith Flint has spoken out, defending his actions, claiming no animals were harmed. In a Facebook post, he said: "Yes, I live in Essex and have a couple of horses. I went riding with the local trail hunt, it was a ride out and NO ANIMALS WERE HUNTED OR KILLED, so my conscience is clear, it wasn't my thing and I won't be going again."

HERE'S TO CANE'ING 2016

2015 WAS A BIG YEAR FOR **CANE HILL**, BUT WILL THEIR DEBUT ALBUM MAKE 2016 BIGGER?

WORDS: DAN SLESSOR

HI, ELIJAH! HOW'S THE NEW ALBUM SOUNDING?

ELIJAH WITT (*VOCALS*): "Fucking good (*laughs*). Yeah, it's definitely a step forward from our [self-titled, 2015] EP. It takes all the elements and moulds them into something that has been thought about a lot more. We've got two songs almost finished, and we have another four weeks in the studio."

WHAT KIND OF CONCEPTS DO YOU HAVE THIS TIME?

"So far, we have one song that touches base on how men feel they *deserve* things – like women, and the objectification of women. It actually has a lot to do with fetishes, which I think is a really fun theme because a lot of people overlook the idea of a fetish as being kind of a patriarchal staple for how men view women."

DOES THE ISSUE OF OBJECTIFYING WOMEN PLAY ON YOUR MIND, THEN?

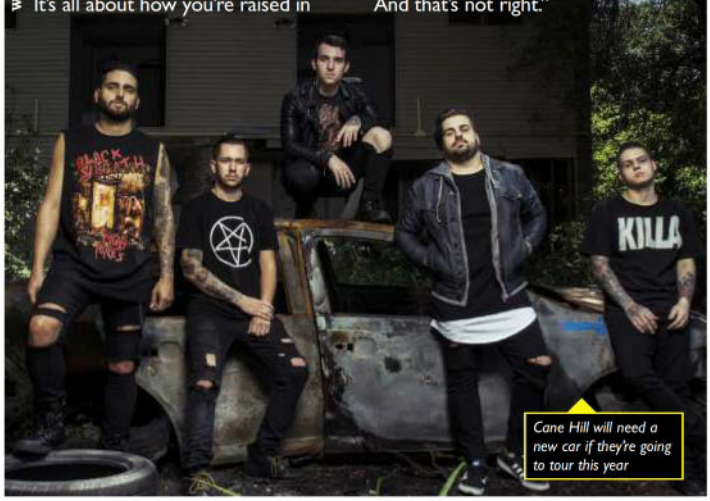
"Yeah. Over the past three years I had this weird awakening where I realised I was a piece of shit, and most men *are pieces of shit*. It's all about how you're raised in society, and once you've realised the problem, you can never stop being part of it – but you *can* vocalise how you feel about the fact it's a situation at all."

IS HYPOCRISY A RUNNING THEME ON YOUR ALBUM?

"It might end up being a strong theme on there. The EP had some songs that looked at the hypocrisy of the human race, but I think the biggest theme for this album is necessary violence."

TO YOUR MIND, WHAT IS NECESSARY VIOLENCE?

"It's needed now. It was needed 10 years ago; it's *necessary* to *violently* stand up against shit right now. The fact that there's radical religious people shooting up Planned Parenthood because a book tells them people shouldn't be able to do what they want with their bodies… There's violence necessary to end racism, and cops shooting hundreds of black people and getting away with it. It's time to stand up and fight for what's right. People have got really complacent and flaccid in life. And that's not right."



Cane Hill will need a new car if they're going to tour this year

OH, SUITS YOU, SIR

What makes a gentleman? Is it the tipping of a hat, glove slaps, or a pocket-watch? Less than a year since one of the most groomed men in rock, **letlive.**'s Jason Butler, launched a range of beard oil, he's back with a whole lifestyle range to complement the Gentlemen In Real Life (or G.I.R.L. for short – hmm). Unveiling more products over the next four weeks, by the time Kerrang! went to press, the first product available was a series of limited-edition T-shirts. And for the first 100 orders, the gentleman himself, Jason, was sending out handwritten, personalised notes to buyers.

Get the ~~London~~ letlive. look

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K!ONFIDENTIAL

ROCK GOSSIP AND GIBBERISH

"BB-8, turn the radio on and let's listen to me!"

THE WONDER YEARS

Proving they are real Star Wars fans and are desperate for a ride in the Millennium Falcon, The Wonder Years penned Solo & Chewy: Holdin' It Down. The track even opens with Ralph Wiggum's immortal line: '*I bent my wookiee*'.

SKA WARS

AS STAR WARS FEVER GRIPS THE WORLD AGAIN AFTER 10 YEARS, WE LOOK AT SOME OF THE ROCKSTARS THAT HAVE FELT THE FORCE...

Anakin Skywalker may have been born of midi-chlorians and changed The Force forever, but he didn't know how to play bass in a ska-punk band. You may not have known, but Oscar Isaac, who plays Poe Dameron in The Force Awakens (which you've obviously seen, what, eight, nine times by now?), was in both Floridian ska-punk bands The Worms and Blinking Underdogs in the '90s.

Then known as Óscar Hernández, while skanking his way through Delray Beach, the Resistance starfighter even opened for The Mighty Mighty Bosstones. Although he couldn't reach stardom then, Oscar has proved he can fly among the stars – even if he needs a bit of help from an Incom T-70 X-wing.

But Oscar isn't the only one to have joined the Rebel cause over the years. We've taken a look at more of rock's biggest stars who have been influenced by The Force...

QUEENS OF THE STONE AGE

On the reissue of Queens Of The Stone Age's 2011 self-titled album was the track These Aren't The Droids You're Looking For. Josh Homme said it was about mind control.

EPICA

Who'd have thought The Imperial March could sound any more menacing? But when Dutch metallers Epica played it and Battle Of The Heroes live with an orchestra and choir, the riffs became so dirty it took the impending dread of Darth Vader arriving to a new level.

BON JOVI

Heard of the 1980 Star Wars Christmas album, Christmas In The Stars? Well, Jon Bon Jovi made his recording debut as the lead vocalist on R2-D2 We Wish You A Merry Christmas. Beep-ho-boop.

BLINK-182

Pop-punk kings blink-182 recorded A New Hope as a homage to the only woman they wanted to crown their queen, Princess Leia. The track includes lyrics such as: '*And even though I'm not as cool as Han / I still want to be your man*'.

PANDORA BY RAY ZELL Rayzell.com

THE OFFICIAL KERRANG! ROCK CHART

SURPRISE! **LOWER THAN ATLANTIS**' LONG-STANDING HIT HAS RECLAIMED THE NUMBER ONE SPOT FROM **PANIC! AT THE DISCO**... IT'S LIKE IT'S 2015 ALL OVER AGAIN!

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	13	1	LOWER THAN ATLANTIS	Get Over It	SONY
2	10	1	PVRIS	White Noise	RISE RECORDS
3	8	2	ASKING ALEXANDRIA	I Won't Give In	SUMERIAN
4	5	3	AS IT IS	Speak Soft	HOPELESS
5	8	1	PANIC! AT THE DISCO	Emperor's New Clothes	FUELED BY RAMEN
6	4	6	THE QEMISTS	Run You	NINJA TUNE
7	7	7	ZEBRAHEAD	Worse Than This	RUDE
8	6	8	PANIC! AT THE DISCO	Victorious	FUELED BY RAMEN
9	3	9	BABYMETAL	Doki Doki Morning	EARMUSIC
10	6	10	BURY TOMORROW	Earthbound	NUCLEAR BLAST
11	2	11	DEAD!	Skin	DEADHAUS
12	4	12	FORT HOPE	Skies	VIRGIN EMI
13	9	8	BFMV	Venom	RCA
14	8	7	BEAUTIFUL BODIES	Capture & Release	EPITAPH
15	12	2	GHOST TOWN	Spark	FUELED BY RAMEN
16	9	8	FOREVER NEVER	One Life	FOREVER NEVER
17	14	2	STATE CHAMPS	All You Are Is History	PURE NOISE
18	3	18	DON BROCO	Nerve	SONY
19	14	5	SIMPLE PLAN	Boom	ATLANTIC
20	1	20	BLACK PEAKS	Saviour	SONY

DEREK DiSCANIO, STATE CHAMPS

ARE THERE ANY FUN FACTS OR SECRETS ABOUT ALL YOU ARE IS HISTORY?
"Well, people think this is a break-up song, but it's not. Well, it is, kind of, but it's not about a girl. It's a bit of a grudge song about what I went through when I had a falling out with a best friend of mine a year ago. It was a really tough time for me and even harder to express it in the song."

WHAT IS YOUR FAVOURITE LYRIC FROM THE TRACK?
"'*I think I know my limits, and how to make good decisions*', is the turning point in the song. It embodies taking a stand and realising you're better off without someone that is dragging you down."

WHAT'S YOUR FAVOURITE MOMENT WHEN YOU PLAY THE SONG LIVE?
"Honestly, the vocal intro of this song really sets it off and has proven to do the same to the crowd when we play it live."

ALEX MOUNTFORD, DEAD!

HOW DOES IT FEEL TO BE IN THE K! ROCK CHART?
"It's really cool to have something we've written recognised against some strong artists."

WHAT IS SKIN ABOUT?
"The song is quite an arrogant one. It's about feeling disconnected and detached from people in certain social situations, and how that has a snowball effect on how you view those people and yourself."

WHAT WAS THE MAIN INFLUENCE ON THE SONG?
"It was inspired by the groove at the start of Umbrella by Rihanna."

SEE/HEAR THE OFFICIAL KERRANG! ROCK CHART!

KERRANG! TV
KERRANG! RADIO

The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on K! Radio every Saturday at 10am and also on K! TV Thursdays at 4pm. Tune in and listen up!

ISSUE 1602 JAN 16, 2016

FRESH BLOOD
ROCK'S BREAKING BANDS

L – R: Gillian Maxwell (vocals) and Stephen Carter (guitar)

THE GHOST RIDERS IN THE SKY

EX-GALLOWS GUITARIST CHANNELS HIS INNER MAN IN BLACK FOR COUNTRY-TINGED BRIT-ROCK PROJECT

WORDS: PAUL TRAVERS PHOTO: GEORGE FAIRBAIRN

WHO ARE THESE GUYS? THEY LOOK LIKE PUNK ROCK'S ANSWER TO JOHNNY AND JUNE CASH...

That's because they are! While they might take their name from the Western song immortalised by the man himself, they have a far wider ranging set of influences. "We've all really struggled to describe what it is: what genre, what it sounds like, where it fits," says vocalist Gillian Maxwell, who forms the band with her husband (and ex-Gallows guitarist) Steph Carter. "I generally just tell people it's a rock'n'roll band and let them decide what it is."

WHEN DID THIS ROCK'N'ROLL BAND COME ABOUT, THEN?

The project was Steph's brainchild and goes back to 2008, when hardcore heroes Gallows were finishing up the touring cycle for their debut, Orchestra Of Wolves. "My brother [Frank Carter] and I had finished that touring cycle and it was time to start writing for the new album. I sat down with my guitar and laptop and I recorded a whole host of songs that I realised would never make it onto a Gallows record," he says. "This is important to me because it really helped save me. I was very unhappy at the time that I left Gallows. I wasn't in a good place, I wasn't happy doing what I was doing, and this all came to fruition at around that time."

"THIS BAND REALLY HELPED SAVE ME!"

DID HE INVITE GILLIAN TO BE IN THE BAND BECAUSE THEY COULDN'T BEAR TO BE APART?

Well, actually, Gillian didn't even want to join the group at first – which also features Steph's brother Richard (of Blackhole fame). "When he first asked me to be involved, I shied away from it," she says. "I was in my own band at the time, he was living in England, I was living in West Virginia, and I didn't know how it was going to work. I didn't want to be the Yoko Ono – I didn't want to be in the band because I was the girlfriend. I laid down some vocal tracks, though, and that's when things clicked and I knew it was something I wanted to start pursuing."

SO, WHAT DOES THE END RESULT ACTUALLY SOUND LIKE?

Ghost Riders started as an alternative folk project but gradually evolved into something far grittier. "When I started performing with other people, the songs gravitated towards a much heavier rock'n'roll sound than the nice all-acoustic guitar and percussion that was in my head," Steph nods. "What came out was this weird mix of British indie mixed with old '70s punk vibes and '50s and '60s Americana." Check out new album The Death Of Everything New and get a taste of this transatlantic melting pot...

WHAT YOU NEED TO KNOW

FOR FANS OF: The Clash, Johnny Cash, Hank Williams III.
HEAR: Debut album The Death Of Everything New.
CHECK OUT: The video for The Trip on YouTube.
MORE INFO: Facebook.com/theghostridersinthesky
DON'T MISS: The Ghost Riders In The Sky and more new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio.

K!OMMUNITY
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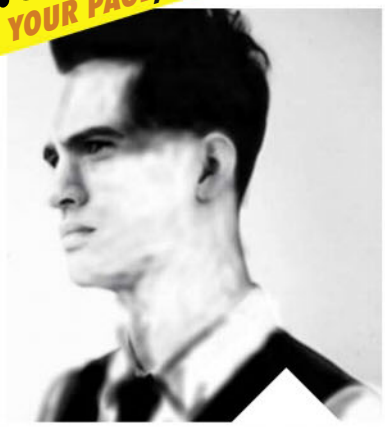


I PAINT SINS NOT TRAGEDIES

"Finished a painting of Brendon Urie from Panic! At The Disco," says ***@DarcieStark125****. This is flipping amazing, Darcie! It's almost as if he's staring at the cover of the mag this week, wondering how he ended up wrapped in plastic. He looks a little concerned, not gonna lie. Soz, Brendon.*

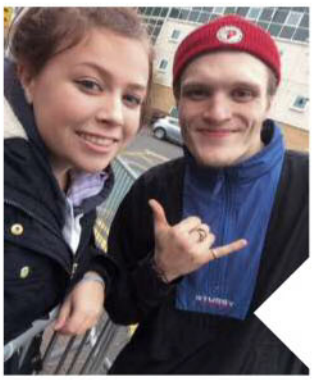
PICS & MORTAR

Here's Cancer Bats frontman/mega-dude Liam Cormier with ***@Josh_Barker92****. He's such a chill guy that he's not even wondering where Josh's clothes are. He's all, 'No shirt, huh? Fair enough, thumbs up for that, I guess.'*

WINNER!

WELCOME TO THE FRANK PARADE

"Selfie with one of my heroes!" smiles ***@AliceLHudson****. Our brilliant detective skills are in full swing right now, and we have deduced that there are two people in this picture, and you mean that Frank Iero is your hero, right? Or maybe you're just talking about yourself, which is fine, too. Either way, this is awesome. You've won tickets to the Carnival Of Madness at London's SSE Arena, Wembley!*

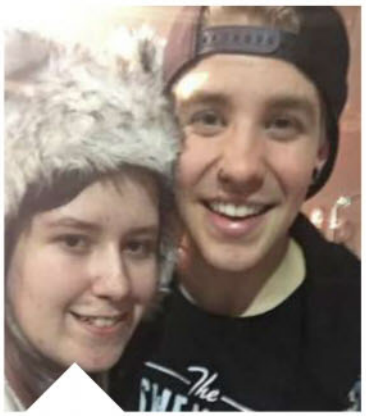


SMOOTH SEAS DON'T MAKE GOOD SELFIES

"I still can't believe I met Ben Barlow!" says ***@sofieannenewton****. It was a good thing you caught the Neck Deep frontman for a picture before he took his phone call, Sofie. Always brings that imaginary mobile with him everywhere he goes, that Ben Barlow does.*

BLU-TACK BRIDES

"Thanks, Kerrang!, for covering my ugly-ass pink walls," says ***@burritosweeto****. You're very welcome, dude. We're also available to decorate kitchens and bathrooms, too.*



SMILE TONES

"Meeting Patty afer their show supporting LTA last month," says ***@tinkster1999****. That Patty Walters is such a lovely, smiley chap, isn't he? He doesn't even seem to mind that you're wearing a cat on your head. What a nice man.*

ANOTHER SAD TONGUE

"When I met Mike Duce and forgot how to talk, at least he took my flag!" laughs ***@JenniferMeAtSix****. If it's any consolation, it doesn't look like he did much talking, either. You've, er, got something in your mouth, Mike.*

NEXT WEEK

WIN!

NECK DEEP TICKETS AND MERCH BUNDLE!

Grabbed some dinner with your favourite band in Pizza Express lately? Downed a pint with a rockstar at your local pub? Maybe you hung out with Bring Me The Horizon at the movies, or bumped into Slipknot in the supermarket? Well, whatever it is, if you've got proof, we want to see! Send us your coolest snaps on Twitter or Instagram using **#Kommunity**, and you could win a pair of tickets to pop-punk favourites **Neck Deep**'s upcoming UK tour, along with a killer merch bundle. Boom!

IN 2016
BRING ME THE HORIZON
WILL TOUR THE UNITED KINGDOM.
THIS IS NOT AN ANNOUNCEMENT.
THIS IS A WARNING.

OCTOBER 2016

SECOND DATE ADDED DUE TO PHENOMENAL DEMAND

31 LONDON THE O2

NOVEMBER 2016

01 BOURNEMOUTH BIC EXTRA DATE ADDED

02 NOTTINGHAM MOTORPOINT ARENA

04 BIRMINGHAM BARCLAYCARD ARENA

05 LONDON THE O2

06 SHEFFIELD MOTORPOINT ARENA

08 MANCHESTER ARENA

09 GLASGOW THE SSE HYDRO

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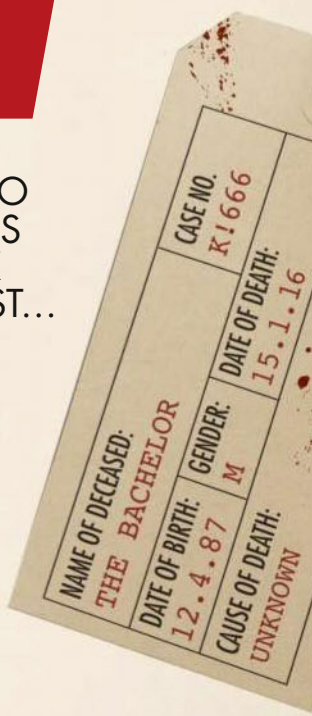
COVER STORY

DEATH PROOF

PANIC! AT THE DISCO HAVE BEEN THROUGH ENOUGH TO KILL ANY NORMAL BAND. BUT AS **BRENDON URIE** BEGINS LIFE OUT ON HIS OWN, HE'S FINALLY BURYING THE DARK PASSENGER THAT HAS LURKED IN THE SHADOWS OF HIS PAST…

WORDS: SAM COARE **PHOTOS:** ANDREW LIPOVSKY, PAUL HARRIES **RETOUCHING:** JOSIAH MOORE



In the world of Brendon Urie, everything is awesome.

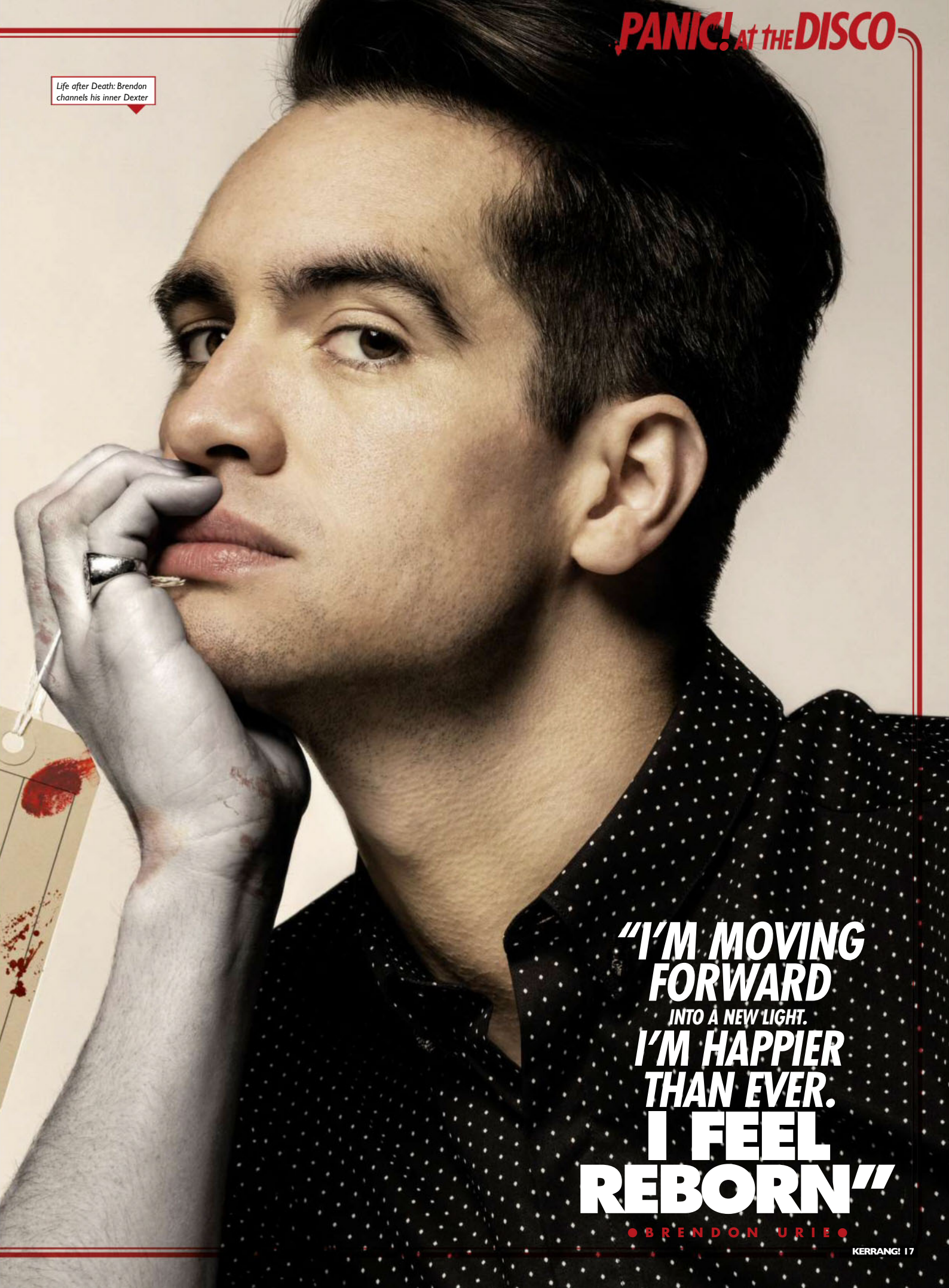
The word tumbles from the frontman's mouth at every turn. We're sat huddled around a table at the Public School 818 bar in the San Fernando Valley of Los Angeles, and just a stone's throw from the house Brendon and his wife, Sarah, moved to last year. Brendon likes it here: it's quiet, relaxed, hidden from the bustle of the city, the fake-ness of Hollywood up there in the hills, and the glitz of the coast, where he previously resided. It's real here, and it's "awesome".

"LA is such a historical landmark in this country. My favourite things came from this town: music and movies," Brendon beams. "They're my favourite things in this world, and LA is just the capital for it. But also, from a more spiritual point of view, it's where I can still find solace in a place of chaos. What's awesome are the nights I spend gazing up at the stars, looking up at Mulholland Drive, thinking about the history of this town…"

Brendon calls the waiter over; commends him on his "awesome" beard ("He looks like he could wrestle a bear and win!" he laughs). He raves about the "awesome" food at this, one of his favourite spots. These tater tots: "awesome". The deep-fried cauliflower, the home-made hot sauce, the devilled eggs: all "awesome". These chicken sandwiches… Well, when they arrive, these chicken sandwiches are only "great", but their downgrading is more to redress the balance between mouthful of food and syllable usage.

Brendon purrs over the beer selection. Brendon loves beer. He's borderline nerdy about it. Not the lifeless, fizzy water that passes as lager in America, either, but real beer. *Craft* beer. Brendon loves craft beer. He gives Kerrang! a mini lecture on the local breweries, and his worldly travels in beer. Craft beer is "awesome".

Another waiter walks past. "Hey, it's the big famous rockstar!" they joke, to Brendon's howled laughter, before returning to their duties. The speakers are pumping a loud mix of U2, ABBA and the Grease soundtrack. Brendon does a little shuffle



Life after Death: Brendon channels his inner Dexter

"I'M MOVING FORWARD INTO A NEW LIGHT. I'M HAPPIER THAN EVER. I FEEL REBORN"

● BRENDON URIE ●

dance across his side of the booth we're sharing, just another way of burning off the seemingly inexhaustible stock of energy that will, come midnight, have powered him through a three-hour photoshoot, a two-hour interview, business phone calls, business emails, some songwriting, playing with his two dogs, a daily feeding of his Netflix obsession (current "awesome" TV shows in the Urie household: The Leftovers, Game Of Thrones, American Horror Story) and everything in between.

Brendon's love of life is completely infectious. His laugh elicits laughs from everyone around him. He talks at a near-impossible speed, eyes wide and darting, arms and hands gesticulating, a smile breaking out constantly.

It's completely understandable, too. Because life for Brendon Urie – on the eve of the release of the fifth Panic! At The Disco album, Death Of A Bachelor – is "awesome" right now. "I'm moving forward in this new light and I feel like a new person," he begins. "I'm happier than ever, and I am finally the person I've aspired to be. I feel reborn. I guess that's like a very spiritual way of saying it, but it really hit me that way. I just feel like a new producer, a new songwriter, a new artist, a new person."

"I CAN'T CHANGE ANY OF THE PAST. I NEED TO PUT ASIDE WHAT I HELD ONTO FOR SO LONG"

● BRENDON URIE ●

Panic! back in 2006: Brendon was so young, he couldn't even do his tie properly

Onstage is never the best time for sneezing fits to strike: Eventim Apollo, 2014

Not everything in the Garden Of Urie and Panic! At The Disco has always been Edenic, of course. Following an almost incomprehensibly fast rise – their first year and a half saw the band's original quartet come together, sign with Pete Wentz' Decaydance label, release a debut album and play back-to-back sold-out nights at London's Brixton Academy – the past seven years held more drama and theatre than that conjured up onstage. Friends became superstars, and began acting accordingly, in all the worst possible ways, soon after the release of career-making behemoth A Fever You Can't Sweat Out (2005). Then, they were merely kids, and acted as such. "I didn't know how to handle it," Brendon today says of the fame that was thrust upon he and his bandmates at the ages of 17 and 18. "It was really overwhelming. You're basically married to three other people. You're in the most intimate moments of each other's lives, you're with each other all day, every day."

The band's first five years would see as many members leave as it would albums released (2008's lukewarm Pretty. Odd. following in A Fever…'s wake). Their appearances in the pages of Kerrang! became less interviews and more weary, stand-offish retorts to those who claimed Panic! didn't write their own songs, or were perpetually miserable, or actually hated each other.

Brendon and drummer Spencer Smith would soldier on, the latter battling his own addictions along the way, with two more albums (2011's Vice & Virtues and 2013's Too Weird To Live, Too Rare To Die!). Yet the negative experiences of the journey weighed heavily on the frontman. He would constantly battle with his own confidence and self-belief, both wearing the trampled footprints of his past bandmates and now barely held together with bandages and sticky plasters. "Even three years ago, I was locked away in my house, you know," Brendon admits. "I used to have so much anxiety about connecting with other people that it freaked me out." Gratitude for the life he was living didn't come naturally ("They say youth is wasted on the young, and that's kinda true – I didn't appreciate things like I should have"). He would hold onto the past, "revisiting things just to get over them as a cathartic way of, you know, dealing with stuff". "The first thought whenever something went wrong was one of despair," he admits. "I would be devastated by what happened, I didn't know how to handle it." Parties became a form of escapism, rather than enjoyment. Soon enough, Spencer Smith would exit the band, too, in early 2015, leaving Brendon all alone.

It's about this time that most people would describe an epiphany; the one magical instance that turned the world upside-down, flicked on a light switch and changed their life forever. But the story of Brendon Urie holds no such moment.

Instead, it would take time. Time to let go. To forget and forgive the past, conquer his insecurities, bury the Bachelor who for so long "didn't give a fuck [and] didn't care how anybody felt about it. 'I'm gonna do me, fuck you'.

"I can't change any of the past," Brendon admits to realising. "But I can write my future. I don't need to concentrate on the sadness. I want to concentrate on the positive. I'm this last-man-standing [in this band], and I need to put aside the past that I held onto for so long. Here I am: I want to start a new way and a better way where I feel more confident behind what I'm doing. That was the ultimate change."

That change began to take on a physical embodiment last April. With lead single Hallelujah written, delivered to the record label and – to Brendon's surprise – released to fans almost immediately, an album was requested to follow in its place. And so Brendon set to work, late at night, at his home studio, recording bits here, parts there, ideas for this and that. Friends and collaborators – most notably Weezer's Rivers Cuomo, on opening track Victorious – took the place of bandmates; producer Jake Sinclair became a confidante and sounding board as much as a studio technician.

"For the first time I just kind of felt like I knew how I wanted to approach it, which I never had before," Brendon explains. "It took me a while to find my footing. I approached it with the idea that I had this vision, with all my idols who I wanted to replicate, to pay homage to. Hallelujah started as just horns, and like a little more jazzy feel; a Sinatra vibe. I also wanted to make a Queen song. And then I was also listening to a lot of hip-hop. All these elements from my favourite albums of all time, I wanted to put into my record. I felt more comfortable and experienced playing all the instruments, recording all the instruments, writing all these things. And I had more confidence behind what I wanted to say with each song, which was a huge deal. I didn't have an appreciation for that before. I think the lyrics to me were just second nature to the music. I wanted to build these soundscapes and, like, do movie soundtrack stuff. But now the message is almost as important, or more important, than the music I'm backing it with."

And that message is one that will define the rest of Brendon Urie's life.

"Death Of A Bachelor is me moving forward," he states. "This is the beginning, you know. Death Of A Bachelor actually means the birth of a new man."

The thought of his legacy is one that troubles Brendon Urie. It's a matter he addresses on House Of Memories, one of Death Of A Bachelor's standout moments in an album where each of the 11 songs that comprise it peacock around in their own unique way.

"The older I get, the more I appreciate history and how I see my idols," Brendon explains. "I look at someone like Frank Sinatra. He had hard times, he did tragic shit, but I look at him with hope that I can be that great. The good things he did trump the bad, and I wanna get myself to the point that history will give me a good name. Will I be remembered?

Slam Dunk GOES DISCO!

PANIC! HEADLINE SLAM DUNK THIS YEAR – BUT WHAT WOULD IT BE LIKE IF BRENDON WAS GIVEN CONTROL OF IT?

THE VIBE!

"As soon as you walk in, it has to feel like a circus. It has to feel like nothing you've ever experienced before. It has to feel like a carnival, like you just landed yourself in a house of horrors, a house of mirrors, a house of trampolines. It needs to be so crazy, and have activities for everybody!"

THE BANDS!

"I'd ask Foo Fighters, Queen, U2 would play, fucking Seal, I'd ask Kanye West to come be a rambunctious asshole, I'd ask Kendrick Lamar to do a collaborative set with a rock band, that'd be so cool. I'd ask twenty one pilots and Halsey – they'd probably have their own stage, like the New Emo stage or whatever with all these new up-and-coming bands! I'd love a hologram of Frank Sinatra. Oh my god, I'd just watch that all day long."

THE EXTRAS!

"I want the best beer, the best food, the best of everything. A burlesque show to open every stage would be amazing. Musicals happening in another tent! I want a fried food stand. I want to create an environment that's just fun. There's trailers you can rent and hang out in. But what do I know? You don't want me to start planning your festival!"

All together now: "You're behind yoooou!"

That's the last time we ever offer to help with someone's hair

Will I be forgotten? I would hope that I would be remembered, but if I'm not, I hope that I affected some kind of change positively in people, you know? That I at least made a difference – *that*'s important to me. Since I don't believe in a God, so to speak, it's important for me to leave that legacy if I do end up leaving, you know, children behind, or if I do have a family."

Family is a key part of Brendon's life. The youngest child of five, he is still enormously close to his siblings and parents – their relationship quickly moving past their son's rejection of their Mormon Faith, and the dismay his father expressed when his 17-year-old son announced his intentions to not go to college, but dedicate himself to a band he'd initially only been drafted in to, temporarily, on guitar. He wants to one day become a father himself ("I would hope that, one day, I would be a good dad, but right now I'm not thinking about it, honestly. I've got two dogs and they're enough of a handful!"). His marriage to wife Sarah, two years ago, was a key instigator in this new phase of his life. "Everything kind of falls in line and you realise what is important, and what really does matter to you," he smiles. "It makes me realise what I'm fighting for, what I really appreciate and am grateful for, and that I wanna continue to have."

He laughs when we compare being in a marriage to that of being in a band.

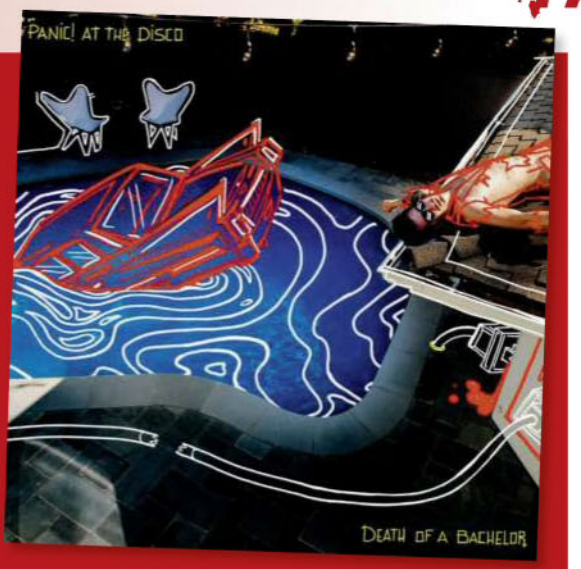
"I think with anything being a good husband, being a good father, being a good employee, being a good business owner you have to take time and attention, and you need to listen to everybody's opinion, because it really does matter," he carefully considers. "It took me a while to learn that with any relationship, there has to be some kind of mutual respect you can't just say fuck all and do whatever you want."

Moving on from his past behaviour, a past life, to more positive relationships, is a theme that runs throughout the new record. Don't Threaten Me With A Good Time sees Brendon leave behind hangover-heavy years ("It took me 10 years to party enough to have enough material to sing about"). Emperor's New Clothes, with its opening admission, '*Done my time and served my sentence*', expunges Brendon's memories of being creatively trapped within Panic!, of "keeping my mouth shut" and simply nodding along quietly, repressing the naturally ballsy nature of the person who, in his teenage years, would sneak out of his parents' house to drink beer and smoke weed until 4am on a school night.

Hallelujah, meanwhile, finds Brendon admitting the wrongs of his past relationships ('*My life started the day I got caught under the covers with secondhand lovers*'). "I was very selfish and I didn't think about how [my behaviour] would affect other people," Brendon admits. "Those lyrics are me saying, 'You're not that person any more. You can be something great, you know, you don't have to be this person that you see as a piece of garbage.'"

Yet while Brendon wants to move on from his past, he doesn't want to focus entirely on the future, either. "When I future-trip too much, that's when the anxiety kicks in," he smiles, taking a hearty gulp of beer. "What's more important to me is, like, present-tripping, where I just live in the moment. Right now, this beer's delicious."

Meditation helps him do just that. "I need 10 minutes at least every day where I sit alone in a room and I think about things I'm grateful for, and then I think about things that worry me and then I kind of go through the motions," he reveals. "If I'm angry, I concentrate on that."



ART OF A BACHELOR!

BRENDON URIE EXPLAINS THE STORIES BEHIND *THAT* DEATH OF A BACHELOR ARTWORK…

"A lot of the album touches upon the way I used to party, and then some of it touches on how I *still* party. You know, just 'cause I'm getting older doesn't mean I can't have a great time! But, yeah, I've woken up just feeling like a piece of garbage my fair share of times. But I think it's important, I think you need to have those moments where you just let loose, and it's healthier if you can compartmentalise the moments where you do that, and it's not all the time…

"A lot of the stories are autobiographical, and some of it's embellished just for fun, but some of it is autobiographical – including the story behind the Death Of A Bachelor's artwork…

"Okay, so it wasn't a *car*, but I *did* ride a dirt bike into a friend's pool one time. My friend had this little 50cc and I remember just getting hammered drunk. So, first, we rode it straight up off the lip of his diving board just (*imitates dirt bike engine*) like right in the pool. It was very anticlimactic, 'cause it was not as cool as I thought it was gonna be. It just kinda… fell in (*laughs*). Then we talked about doing it off the roof but – thankfully – the bike was broken!"

Do you find it easier to let go of anger now?

"One hundred per cent. I think in the beginning, I remember when I had a spare second, I would go online and I'd look at comments from fans, good or bad, and I would take 'em to heart. It really broke my psyche down, and broke me down emotionally. But the more time that passed, you realise it doesn't matter. So much I have to attribute to time and experience, age, getting older, because there were things I thought I understood at 18. I thought I knew everything. As I get older, each new thing that I've tried excites me more 'cause I'm more grateful now. I didn't think that I would be here. Honestly, a big fear was when I was 18 was that I was gonna join the 27 Club, and the fact that I'm at 28 right now it's just like, 'I made it!'"

"I'M MORE GRATEFUL NOW. A BIG FEAR WHEN I WAS 18 WAS THAT I WAS GONNA JOIN THE 27 CLUB"

● BRENDON URIE ●

That Brendon did make it is, he says, largely down to you. When he looks back on the "trials and tribulations" of his past, he says the one constant has always been the fans. "Now I realise that, through all of this, through all whatever's happened in the band and outside of, I have had a support system – the fans," he says. "They've stuck by me from the very beginning. And then the more that we play shows, the more I look out and I see new faces, young faces, older faces, parents, kids, that freaks me out in the best way possible because I never thought that I would still be here."

It's for that reason that Death Of A Bachelor for all intents and purposes, a Brendon Urie solo album, with more self-indulgent trips into homages to the great crooners, for instance will be embraced. Because while Death Of A Bachelor is the purest-ever representation of Brendon's inspirations and influences, it still arrives under the Panic! At The Disco masthead. Why?

"I think [Panic! and the fans] share an excitement of not knowing what's to come," begins Brendon's winding answer. "It's like being a kid and getting a Kinder Egg and not knowing what's inside. I feel like Panic! has a certain sense of theatricality that needs to be with it, because that's so important to the image for me, for the live show, for the music videos. Panic! has always symbolised no rules; we do what we want. I think that Panic! fans and I share a connection; that we share the same ideals in certain aspects of the songs, the bands, that we find a relationship to share through the songs.

"I think music has saved me in so many instances where a lot of things haven't," he continues. "When I was a kid, Church was the biggest thing. I would go, I felt a sense of community, it was very much a warm, kind feeling, a warm family, an extra, like, second family that I had to run to if I felt in trouble. But then that changed, when I became a teenager and realised, 'This isn't for me, they do exclude people and I want something that's all-inclusive.' I don't want to exclude any group because of something they can't control. And music was that: it became this all-inclusive means to an end. It became something that you didn't *have* to commit to, but if you *did*, oh my god! The rewards and benefits are just awesome. When people come to a Panic! show, I want them to sweat, to scream, to party, to rage. There's anger, there's sadness, there's happiness, like an all-inclusive chaos. But there's also love, and family. I never pictured doing this on my own, but being onstage in those moments, there's nothing that can put it into words. It's just this almost existential moment where I'm outside myself and I'm hovering above me and the crowd and we're just celebrating. It's sickening how…"

Brendon Urie smiles, glances to a waiter, and orders another beer.

"It's just sickening how awesome it is."

PANIC! AT THE DISCO'S DEATH OF A BACHELOR IS OUT JANUARY 15 VIA FUELED BY RAMEN. THEY HEADLINE SLAM DUNK FESTIVAL – SEE THE GIG GUIDE

Turn over the page as Brendon takes us through life in Panic! At The Disco, picture-by-picture!

APRIL 2006

VIDEO SUPERSTARS

"This was taken while filming the But It's Better If You Do video. The first thing I remember was walking in and seeing these really, really pretty girls in these outfits. We're 18 at this point, and I'm like, 'H… Hi… girls… how's it goin'?' (*Laughs*) In the video, we had to make it look like I'm hitting this policeman in the chin with a head-butt. I accidentally went up so hard that I almost knocked this dude out. He suffered for the art – and I got my karma at Reading (*laughs*)!"

AUGUST 2006

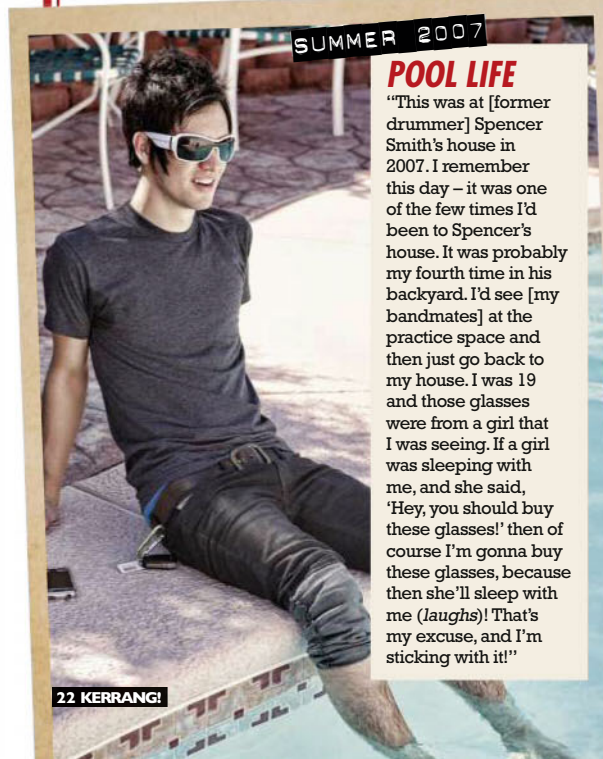
THE AWARDS BEGIN…

"2006 was the year that we won the MTV Music Award for Best Video for I Write Sins Not Tragedies. That was the most incredible thing to happen to me at that point in my career, and then I took it home and it just sat in a box for a year. I was like, 'What the fuck is the point if I'm not gonna display this thing?' So, I put it in my guest bathroom and used it as a toilet roll holder! Not only is it getting used, but it also shows off the award, so I felt like that was the best idea!"

BRENDON'S HOUSE OF ME

DEATH OF A BACHELOR FINDS **BRENDON URIE** MOVING ON FROM HIS PAST – BUT DON'T GO THINKING HE HASN'T ENJOYED THE RIDE, TOO. HERE, HE LOOKS BACK ON SOME HIGHLIGHTS OF HIS LIFE IN **PANIC! AT THE DISCO**…

WORDS: JENNYFER J. WALKER **PHOTOS:** PAUL HARRIES, LISA JOHNSON, GETTY



SUMMER 2007

POOL LIFE

"This was at [former drummer] Spencer Smith's house in 2007. I remember this day – it was one of the few times I'd been to Spencer's house. It was probably my fourth time in his backyard. I'd see [my bandmates] at the practice space and then just go back to my house. I was 19 and those glasses were from a girl that I was seeing. If a girl was sleeping with me, and she said, 'Hey, you should buy these glasses!' then of course I'm gonna buy these glasses, because then she'll sleep with me (*laughs*)! That's my excuse, and I'm sticking with it!"

JANUARY 2008

POP-PUNK KINGS UNITED!

"This was the Honda Civic Tour in January 2008, right when we did the second album [Pretty. Odd.]. Mark Hoppus and Pete [Wentz] came by because they had done it the year before, and they came down to pass the torch down to us, basically. It was really weird to be hanging with Mark Hoppus, because when I was a kid I was such a huge blink-182 fan, and I still am. I still look at Mark Hoppus like, 'Dude, you're a god! You don't understand what you inspired me to do!'"

AUGUST 2006

A READING FESTIVAL WELCOME...

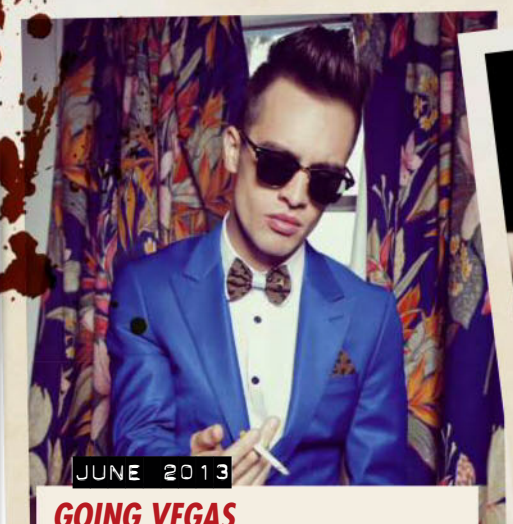
"Holy shit! I had *just* been hit by a bottle playing Reading here. It still hadn't even popped up yet! This unopened bottle got me right in the eye, and I just see a flash of white and then my knees buckle. I woke up slowly and my buddy Zack was right above me, and I'm like, 'How much time has passed?!' It was only a couple of minutes. We finished the whole set, and it was *awesome*. I remember just being like, 'Fuck you guys! Try my other side!' And nobody threw a bottle after that!"

MORIES

SEPTEMBER 2007

BROTHERS IN ARMS

"Pete [Wentz, Fall Out Boy] has always been something of a big brother in terms of this band – if a big brother didn't beat you up (*laughs*). He was a few years ahead of us in terms of touring and dealing with labels, so I learned a lot from him in that regard. And from that point on, just being buddies and being able to grow with someone who you also admire as an artist – that's a really cool and special thing to happen."



JUNE 2013

GOING VEGAS

"This was taken for the last album [2013's Too Weird to Live, Too Rare to Die!] – those are terrible curtains. I went for a Vegas theme and I was like, 'We have to find something dingy from old Vegas!' So, we show up at this motel, and it's *bad*. I mean, we lift up mattresses and find hair and beetles! I'd just quit cigarettes a month or two before, so I'm sitting there smoking real cigarettes and I'm like, 'Guys, this is making me sick!' And they were like, 'But you wanted cigarettes in the picture!'"

SEPTEMBER 2013

GETTING NAKED

"That's the Girls/Girls/Boys video. Honestly, any excuse to get naked, I'm gonna use it, because that's all I wanna do – be naked! When I'm at home, I'm just naked (*laughs*). I have to cover up my windows, because if I'm walking around and people see in from the outside, they'll just see my dong hanging there. On the shoot, there were, like, 20 people behind the camera – who I'd just met, by the way! Being able to do that was *very* liberating."

SEPTEMBER 2015

TAKING THE PLUNGE

"That's me jumping off my home studio. I was having a party, hanging out with a couple of buddies, and we were the few that decided to jump and do backflips off the roof. As soon as I saw this house, I was like, 'Yep, that's exactly what I wanna use it for!' It had taken me 10 years to find a place and then to save up enough money. I spend at least five hours a day in here, working or just fooling around. It's like a man-cave, a nice little escape."

RETURN TO THE JUNGLE

IT'S BEEN OVER 20 YEARS SINCE **AXL ROSE**, **SLASH** AND **DUFF McKAGAN** SHARED A STAGE. NOW, THE REUNION THEY SAID WOULD NEVER HAPPEN FINALLY IS. KERRANG!'S IAN WINWOOD CELEBRATES THE RETURN OF 'THE MOST DANGEROUS BAND IN THE WORLD'...

PHOTOS: REX FEATURES, GEORGE CHIN/ICONICPIX

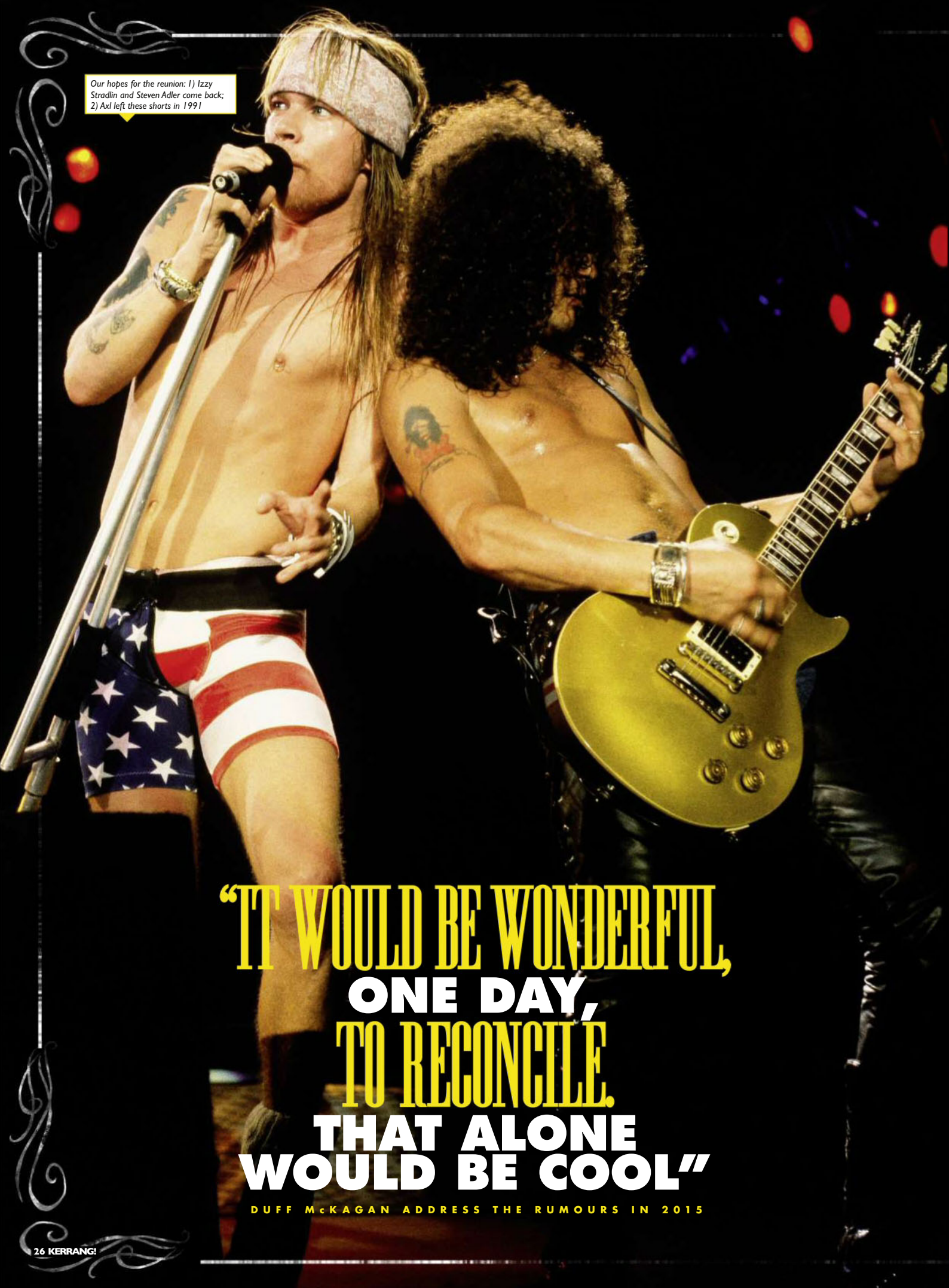
On Saturday, August 20, 1988, 107,000 pairs of eyes in Donington, England, were trained on four musicians and one frontman. The band onstage were known as Guns N' Roses, a collective that were unknown just one year earlier to almost all of the crowd now gathered before them. But today, everybody knew the group's name, and knew their songs. Not only that, but they knew what they stood for.

Danger.

"I watch MTV and it's hard not to throw shit at the TV set because it's so fucking boring," guitarist Slash told this magazine in 1987. "Even the bands here in LA are the same way, [as is] the whole music industry. It's new to us, this business, and we meet these people and they say, 'Do this, do that.' And we go, 'Fuck it, fuck *you*!' Because it's just not us. We do whatever we want to do."

"Rock'n'roll has sucked a big fucking dick since the

Axl Rose and Slash onstage together in 1992 in Paris, France, during the mammoth, 194-date Use Your Illusion world tour



Our hopes for the reunion: 1) Izzy Stradlin and Steven Adler come back; 2) Axl left these shorts in 1991

"IT WOULD BE WONDERFUL, ONE DAY, TO RECONCILE. THAT ALONE WOULD BE COOL"

DUFF McKAGAN ADDRESS THE RUMOURS IN 2015

Sex Pistols," was rhythm guitarist Izzy Stradlin's considered opinion.

On this overcast day on the final weekend of the summer, Guns N' Roses were performing at the Monsters Of Rock festival, an annual one-day-jamboree of rock and metal held at Donington Park. At the time of their booking earlier in the year, GN'R were the perfect fit for their lunchtime, second-act-of-the-day slot. But by the time late August rolled around, Guns N' Roses, armed with their debut album, Appetite For Destruction, had exploded into the sky like so much dynamite. As summer faded into autumn, the group's profile was virtually ubiquitous.

The Appetite-era Guns: (L – R) Duff McKagan, Axl Rose, Slash, Steven Adler and Izzy Stradlin

"The buzz got out, and we kept getting invited out to see these idiots," Slash told Kerrang!. The idiots to whom the guitarist referred, by the way, were the people who work for American record companies. Eventually the group threw in their lot with the Geffen corporation. Thirteen months after the release of Appetite For Destruction, the band's record label hired billboards all over Europe to announce that this debut album had sold more than 15 million copies.

Over the course of four years, Guns N' Roses were one third of a triumvirate of groups that would shift the tectonic plates upon which rock'n'roll stood. Along with Metallica and Nirvana, in this pursuit they were a force for universal good. In their articulate rage, not to mention the impression that they would sell *your* soul for hamburger meat, alcohol and heroin, these feral and deeply unpredictable characters had turned a fire hose on the fraudulent pop-metal of their adopted home city, and much else beside.

The sea of faces at Donington Park may not have yet known that such change was underway, but they knew that something was up. Such was the clamour to see the band play that the situation was fast becoming dangerous. The event may have been headlined by Iron Maiden – "I hope not," answered frontman W. Axl Rose when asked if his own group had anything in common with Maiden – but at least as much interest was paid to the visiting Americans. This reporter was at the event, standing towards the front of the crowd, and even now can recall the acute sense of fear of everyone around him as the constriction of scores of thousands of people became a thing of which to be rightfully frightened. Footage from the event can be seen – alongside that filmed at Giants Stadium in New Jersey, NY – on the video to Paradise City, where the surging crowd resembles a mad stampede. By the time the group had finished their set, two people had been tragically trampled to death.

Kerrang! once labelled Guns N' Roses as being 'The most dangerous band in the world'. On more levels than one, we were right.

At their best, Guns N' Roses were brilliantly controversial: incendiary, unpredictable, volatile, confrontational, destructive, not to mention *self*-destructive. The sense was that anything could happen, and often it did. Slash is on the record as having overdosed on heroin backstage, only to be resuscitated and still play the show. Bassist Duff 'King Of Beers' McKagan's pancreas literally exploded from his insatiable appetite for booze. Backstage at concerts, the group would issue laminate passes labelled DFA – 'Does Fuck All'. There were late appearances, riots, fistfights. This was rock'n'roll decadence expressed to a dizzying degree.

The Illusion era saw Matt Sorum (top right) and Dizzy Reed (middle) join the ranks, while Izzy Stradlin (far right) would later be replaced by Gilby Clarke

'*These last four years of madness sure put me straight*', sang Izzy Stradlin in 1991, on the song 14 Years, as the group began to slowly implode.

But before this slow-motion demise, the band attained greatness, and did so without apparent effort. As with the Sex Pistols' Never Mind The Bollocks…, Appetite For Destruction makes its point in volume and conviction, as well as blockbusting songs. Four years later, Use Your Illusion volumes I & II attained both the Number Two and Number One spots respectively on the U.S. Billboard album chart on the day of their dual release, with a bounty of songs that were grand and, in many cases, sophisticated. This body of work is sufficiently strong that Guns N' Roses are as popular today as they were a generation ago.

And now, this most wild of circuses is back.

As everyone knows, Guns N' Roses have been touring the world for more than a decade now, in the form of Axl Rose backed by a procession of faceless musicians, a presentation that has been widely derided for its inauthenticity and, well, for its cheek in insulting the memory of everything the real Guns N' Roses had achieved. But this new year, that real Guns N' Roses were confirmed as being set to return – or at least, almost. In a curiously worded press release issued last week, it was announced that the 'iconic line-up' of Guns N' Roses are set to headline the Californian Coachella festival in April. Confirmed to be onstage on the weekends of April 16 and 23 are W. Axl Rose, Slash and Duff McKagan – which as far as nucleuses go, is not a bad one at all.

The smoke signals that preceded this announcement had been visible for some time now. Last spring, Slash confirmed to both Swedish and American television that he had met with Axl Rose – a man who six years ago had described the guitarist as being "a cancer" – in order "to sort out some of that negative stuff that had been going on for so long".

On the subject of a possible reunion, the guitarist strayed from his usual stone-walling of the suggestion, and became grandly equivocal.

"I've got to be careful what I say there," he said. "If everybody wanted to do it, and do it for the right reasons, I think the fans would love it. I think it might be fun at some point to try and do that."

For his part, Duff McKagan said of a possible

GET BACK IN THE RING

ASKING ALEXANDRIA'S BEN BRUCE ISN'T ONLY A GN'R SUPERFAN – HE'S TOURED WITH THEM, TOO. SO, WHO BETTER TO RAVE ABOUT THEIR RETURN?

"Guns N' Roses are one of my favourite bands of all time, yet I never got the chance to see them perform as the original line-up. I've played with GN'R a bunch of times, but, really, it was Axl Rose. I'm definitely relying on some other shows, though – I'm not gonna be able to make it to Coachella, but I've got my fingers crossed. Them coming back is cool because you get the chance to see the people that created Appetite For Destruction: one of, if not *the* best and biggest rock album of all time.

"I've known Duff [McKagan] for quite a few years now, and having spoken to him a lot, I never thought this would ever happen. I've jammed with Steven Adler, and that was fun, but I have no idea if he's actually playing or not, but I really hope he is. I'm guessing 90 per cent of the world really only cares if it's Slash and Axl together, but it matters to *me* that it's the original line-up.

"I'm extremely excited. I'm a little bit gutted they didn't ask *me* to play with them, because I think obviously, y'know, Steven Adler, Duff, Slash, Axl and Ben Bruce would have been a much bigger spectacle, but I'm excited nonetheless, and I think the rest of the world will be, too!"

BEN BRUCE WORDS: JENNYFER J. WALKER

reunion that "it would be wonderful, one day, if we reconciled, first and foremost. That alone would be cool."

Maybe it would. But what of that phrase 'iconic line-up'? An iconic line-up is not necessarily the same as an 'original line-up'. So, who else may join Axl, Slash and Duff onstage in California?

Might original rhythm guitarist Izzy Stradlin sign up to the cause? The odds on this are perhaps not as long as they may at first appear. For while the seeds of the guitarist's original discontent can be heard as far back as 1991's Use Your Illusion sets, where, on the song Pretty Tied Up, he sang of how '*Once there was this rock'n'roll band rolling on the streets – time went by and it became a joke*', he has appeared onstage, and even toured as part of, newer incarnations of Guns N' Roses on numerous occasions since handing in his notice.

Another musician that got out – or was spat out, even – of Guns N' Roses was the band's original drummer, Steven Adler. Held in thrall for years to truly monstrous drug habits, the debilitating effects of which can be both seen and heard in his manner and speech, it is difficult to imagine him once again taking up his original station on the drum stool. More likely, it would

Duff McKagan united with Axl for a series of shows in South America in 2014

seem, would be for a pair of drum sticks to be offered to Matt Sorum, Steven Adler's replacement in Guns N' Roses, as well as Slash and Duff's bandmate in Velvet Revolver. As yet, though, as with so much to do with this tentative reunion, the situation remains unclear.

Reviewing the options facing Guns N' Roses, not to mention the litany of potential players at the group's disposal, is to be reminded of just how quickly things turned to shit back in the day. Just five years after the release of the taut and twitching Appetite For Destruction, the ranks of Guns N' Roses had swelled from a tight five-piece to a sprawling touring band of 13 players and singers.

"I'm getting more and more confused as to who's in Guns N' Roses," quipped Faith No More keyboardist Roddy Bottum in 1992. "There's Dizzy and Iggy and Lizzy and Tizzy and Gilby and Giddy… Shit, man, onstage now there's a horn section, two chick back-up singers, two keyboard players, an airline pilot, a basketball coach, a couple of car mechanics…"

Of course – ahem – it's so easy to be sarcastic, cynical, pessimistic and dismissive of the return of Guns N' Roses. This, after all, is the band who would saunter onto the stage hours late, who would cause riots in St. Louis and Montreal, and who after dispensing with four-fifths of their original line-up, would, over a decade, work on an album, Chinese Democracy, that upon its eventual release would be met with a distinct lack of enthusiasm by its waiting public.

But if this is the case for the prosecution, the case for the defence provides stronger medicine still. This is the group

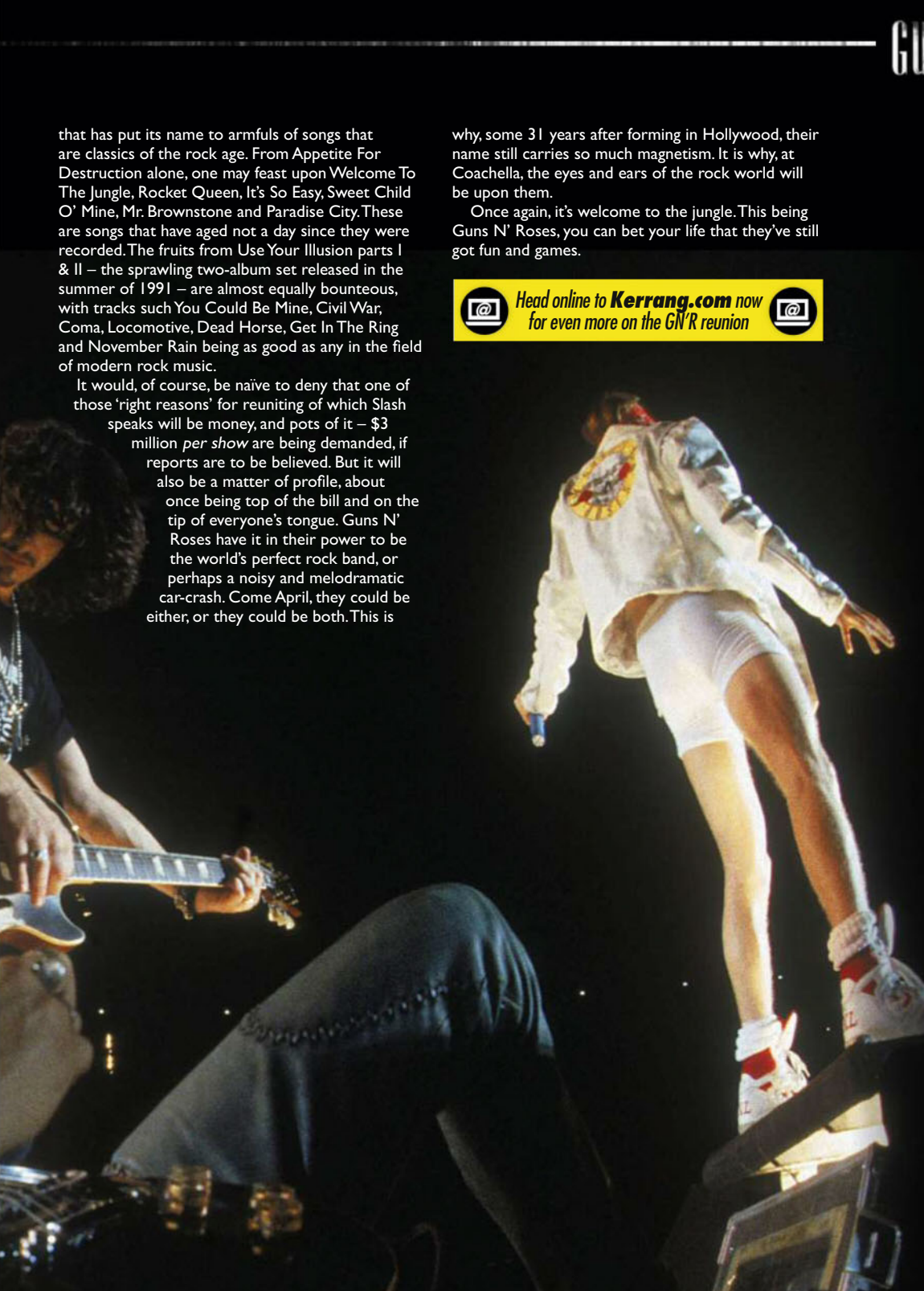
By 1992, Slash was so familiar with Sweet Child O' Mine, he could literally play it in his sleep

that has put its name to armfuls of songs that are classics of the rock age. From Appetite For Destruction alone, one may feast upon Welcome To The Jungle, Rocket Queen, It's So Easy, Sweet Child O' Mine, Mr. Brownstone and Paradise City. These are songs that have aged not a day since they were recorded. The fruits from Use Your Illusion parts I & II – the sprawling two-album set released in the summer of 1991 – are almost equally bounteous, with tracks such You Could Be Mine, Civil War, Coma, Locomotive, Dead Horse, Get In The Ring and November Rain being as good as any in the field of modern rock music.

It would, of course, be naïve to deny that one of those 'right reasons' for reuniting of which Slash speaks will be money, and pots of it – $3 million *per show* are being demanded, if reports are to be believed. But it will also be a matter of profile, about once being top of the bill and on the tip of everyone's tongue. Guns N' Roses have it in their power to be the world's perfect rock band, or perhaps a noisy and melodramatic car-crash. Come April, they could be either, or they could be both. This is why, some 31 years after forming in Hollywood, their name still carries so much magnetism. It is why, at Coachella, the eyes and ears of the rock world will be upon them.

Once again, it's welcome to the jungle. This being Guns N' Roses, you can bet your life that they've still got fun and games.

*Head online to **Kerrang.com** now for even more on the GN'R reunion*



"I THINK THE FANS WOULD LOVE IT. I THINK IT MIGHT BE FUN AT SOME POINT TO TRY AND DO THAT"

SLASH ANSWERS CALLS FOR A REUNION LAST YEAR

GET YOUR GUNS

OKAY, SO WE'VE GOT AXL, SLASH AND DUFF – WHO'S NEXT?

ON DRUMS...

Three options exist here. As far as we know, **Frank Ferrer** – who's been holding the sticks since 2006 – is still in the band. Yet most people are glancing in the direction of Appetite For Destruction drummer **Steven Adler** (*pictured above*) or Use Your Illusion-era's **Matt Sorum** to resume their roles – or, as many hope, a combo of the pair. Matt's the greater drummer, but Steven – a long-time supporter of the reunion – is a must in some capacity.

ON GUITAR...

Only one name interests people here: **Izzy Stradlin** (*right*). For many, his involvement is a deal-breaker, yet **Gilby Clarke** – who replaced Izzy in 1991 for the epic Use Your Illusion Tour – knows his way around the songs and is a great guitarist in his own right. The same, however, could equally be said of **Richard Fortus**, who's held the plectrum since 2001 and few could argue against being involved, if push comes to shove.

ON KEYS...

This is a far simpler situation. **Dizzy Reed** (*left*) has been the sole constant in Guns outside of Axl since 1990, and is integral to many of the Illusion-era numbers, as well as helping on the writing and recording of Chinese Democracy, should any of the 2008 album's songs sneak their way into the set list. To everyone's knowledge, he remains a member of GN'R and will likely continue as such.

AND FINALLY, ON BACKING VOCALS...

While the Adlers, Sorums and Stradlins of this world steal the headlines, who could forget the irreplaceable backing vocals of **Tracey Amos** (*inset*) and **Roberta Freeman** during the Illusion world tour? Is it *really* Guns N' Roses without them? *[Yes, actually, so stop this madness now, please – K! Reunions Ed]*

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PHOTO: REX FEATURES

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Chris Motionless: X marks his spots

"THE REALITY IS, WITHOUT OUR FANS, WE ARE NOTHING"

CHRIS MOTIONLESS

INTERVIEW

LET THE WHITE ONE IN

MOTIONLESS IN WHITE'S UK RETURN ISN'T JUST GOING TO BE 'ANOTHER TOUR' – IT MIGHT JUST BE THEIR MOST IMPORTANT EVER, EXPLAINS **CHRIS MOTIONLESS**…

New Year's Day, 2016. From his Pennsylvania home, Chris 'Motionless' Cerulli has been hanging out with the parents. He can't remember the last time a passing year was celebrated with his family, and the holiday's final party has been the perfect opportunity in which to spill all on a huge year ahead. Oh, and to reflect on a pretty crazy 2015. As he greets Kerrang!, it's clear Chris has had a pretty all-over-the-place time of it.

The highs, he reckons, were dizzying. A place on the Summer's Last Stand arena tour saw his band, Motionless In White, shoulder the likes of Slipknot, Lamb Of God and Bullet For My Valentine. The U.S. six-piece – Chris, plus guitarists Ricky 'Horror' Olson and Ryan Sitkowski, bassist Devin 'Ghost' Sola, keyboardist Josh Balz and drummer Vinny Mauro – performed to thousands-strong mosh-pits every night before embarking on a tour of their own. Entitled Beyond The Barricade, their headline gigs were a downsizing of sorts: Motionless In White went back to the clubs – the kind they first played during their emergence in 2010.

"Playing amphitheatres is cool," says Chris. "We spent hours and hours, days and weeks, building this massive set with props, characters and costumes. And playing on a bigger stage gave us a platform to put on the shows we've been desperate to do for years. But there's just no connection. There's no face-to-face, there's no sweat – you can't share bodily fluids with fans. The vibe is much more amplified when you're standing three inches away from someone's face, yelling at them."

Sadly, there were downers in 2015, too. And one of them was very much linked to Motionless in White's small-scale shows. With Beyond The Barricade set to roll into the UK at the tail end of last year, ISIS carried out their catastrophic attacks across Paris. The band, much to Chris' despair, voted not to fly into Europe.

"I wanted to do the tour," he says. "But I [couldn't] make a lot of the guys do it. It's not something I thought I would have to come to terms with. I'm the original member of the band. I'm the leader of the band. I was faced with having to forgo what I wanted for the band, and myself, because I respect what the other guys didn't want to do. That's something I had to learn to deal with."

Luckily, there's since been an exciting upswing to this story: Beyond The Barricade is very much back in action, with the UK leg of the tour set to kick off this week. Supported by U.S. New Gravers New Years Day, Motionless In White are revisiting the venues they first headlined on their breakout tour, including Birmingham's Asylum and The Underworld in London.

"The vibe will be intense," promises Chris. "I'm so excited. The last time we were in clubs like this was maybe five years ago, and it was the first UK headliner that we ever did. But then I got so deadly sick, I couldn't even peel myself off the hotel bed. I was just fucked. And the rest of the tour was, for me, a disaster – I got dressed and I got onstage, but that was really all I was able to do. This tour means I can go back and have a little bit of redemption."

For Chris, the immediate future also presents a stable platform from which to write and create. A new album has loosely been scheduled for "late summer, fall". January, meanwhile, has been earmarked as a suitable start line for the writing process. This could deliver an exciting landmark: Motionless In White's last album, Reincarnate, is their strongest, reckons Chris, as his lyrics became the most personal yet. The reason? While growing with the band, he's given up on "caring about what people thought".

Chris wisely elects that the vocals are probably best coming from him after all…

"I know, as an artist, you're supposed to be free to express yourself and what it is that you wanna say, but I was always wary it might make people angry. There's not a worry in my mind any more. If people wanna talk shit, that doesn't bother me. I just say and write what I want, and that's been very liberating."

There have been other learning steps, too. Chris is benefiting from experience. He's less naïve, he says, less impulsive, especially when it comes to the lure of social media – a stage from which he infamously struck out during a blog in 2013. Then, his focus was aimed at the people placing him on an unrealistic pedestal: "This 'you saved my life', 'you're my hero' and 'you're my voice' thing has become an unbearable burden and a downright eye-roller," he said. He's since withdrawn from Facebook, though he still appreciates the importance of the very same fans he hopes to reconnect with on the Beyond The Barricade tour.

"Regardless of my opinions on a few specific topics in this world, I still feel like my first and foremost priority is that they feel appreciated," he says. "Because the reality is that, of course, without them we are nothing. We see it as a very high priority to maintain that connection in whatever way that we can. [So] when you can do things like [Beyond The Barricade], where you can establish this connection, and you're right there with people, it stands for something – at least in my eyes."

The future is bright, then – for both Chris and his fans. Motionless In White might be aiming for higher altitudes with their next album ("It's obviously going to be my favourite," he smiles), but with Beyond The Barricade, they're dragging their fans along with them, staring into the whites of their eyes all the way.

"We're trying to show the fans that we haven't really forgotten," he says. "And we're still very much in tune with where we came from."

Best get down the front, then. But beware of those bodily fluids…

MOTIONLESS IN WHITE'S BEYOND THE BARRICADE TOUR HITS THE UK THIS MONTH – SEE THE GIG GUIDE FOR INFO

INTO THE WHITE

MIW HAVE WORKED WITH A WIDE RANGE OF STARS OVER THE YEARS –BUT WHO WOULD CHRIS LIKE TO CREATIVELY JOIN UP WITH NEXT?

DANNY ELFMAN, MOVIE SOUNDTRACK COMPOSER

"He did the scores for Tim Burton's movies, and he's the secret factor in those movies. You can hear some of his influences in our music – I would die to work with him."

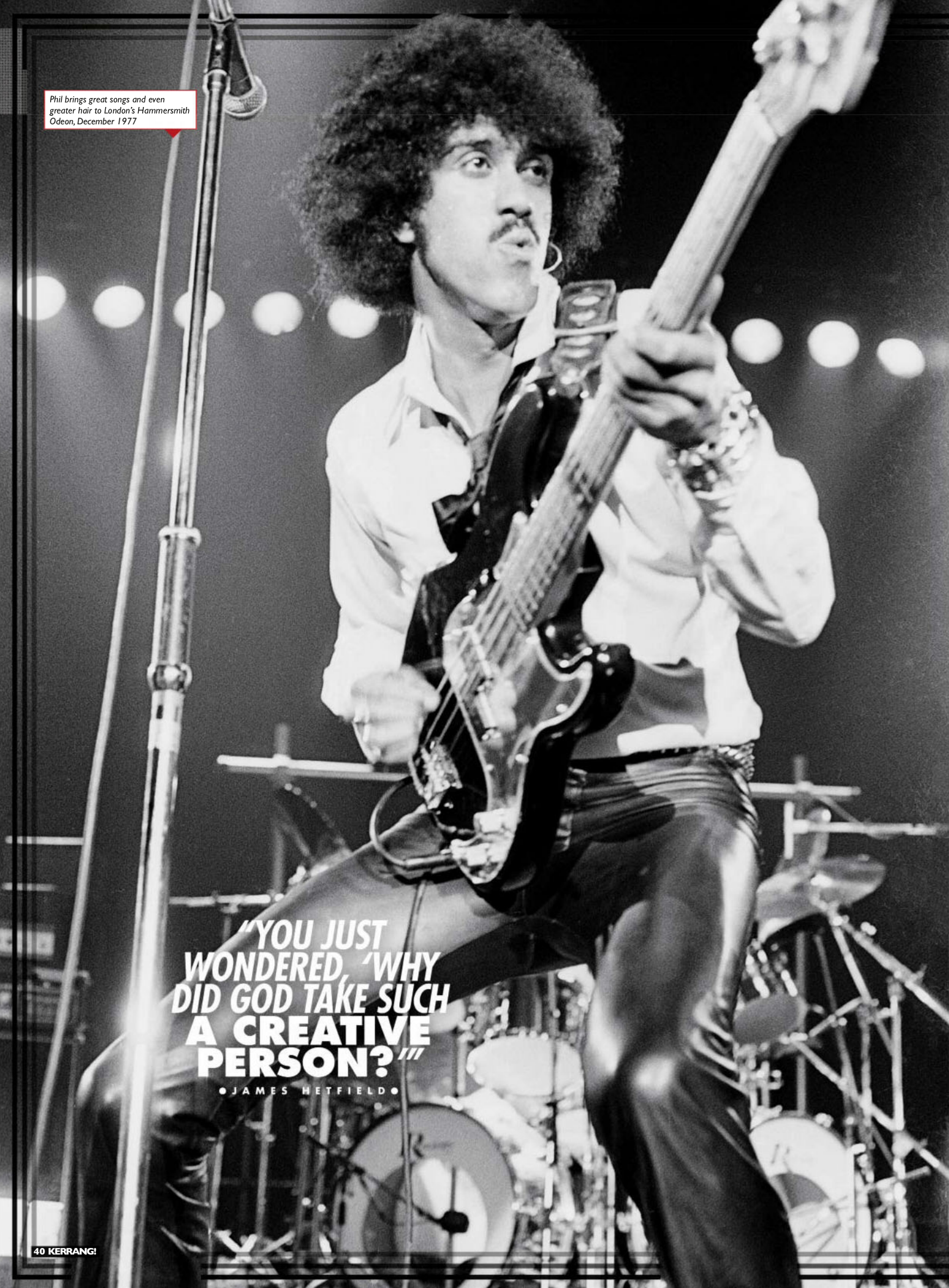
TRENT REZNOR, NINE INCH NAILS

"Being a Nine Inch Nails fan, I love that he is working on a lot of scores for movies. To see an artist that I love in that realm, doing the soundtrack to [director] David Fincher movies is unreal to me."

VILLE VALO, HIM

"We always have special guests on our records, and he's my number one desire. I'd love to have a song where I could work on the lyrics with him, because his lyrics are so poetic and elegant."

WORDS: MATT ALLEN PHOTOS: JEREMY SAFFER, PAUL HARRIES



Phil brings great songs and even greater hair to London's Hammersmith Odeon, December 1977

"YOU JUST WONDERED, 'WHY DID GOD TAKE SUCH A CREATIVE PERSON?'"

• JAMES HETFIELD •

REMEMBERING THE ROCKER

THIRTY YEARS AGO, THE ROCK WORLD LOST **PHIL LYNOTT**, ONE OF ITS MOST CHARISMATIC FORCES. K!'S PAUL TRAVERS LOOKS AT THE **THIN LIZZY** FRONTMAN'S ENDURING LEGACY

At the end of last year we bade farewell to a unique, towering, moustachioed, bass-wielding frontman who many saw as the epitome of rock'n'roll. That was Motörhead mainman Lemmy, of course, but a similar epitaph could have been laid at the feet of another rock legend, when former Thin Lizzy frontman Phil Lynott passed away 30 years ago this month.

There were definite parallels between the two frontmen's careers and they were good friends, too. Phil's last public performance, in fact, was at Motörhead's 10th anniversary show at the Hammersmith Odeon in 1985, which was immortalised on live video The Birthday Party.

"A really great guy, a good friend and very funny," Lemmy recalled some years later. "He'd never played any of our songs, but you can see him manfully trying to look at our expressions, guess the chords we were about to hit, so he could play along. Me and our guitarist Eddie [Clarke] were standing next to him shouting 'E! A!'. And, typically, he was game and we had a great laugh. The sound mixer saw the chaos he was in and put his bass right up in the mix, just to embarrass him."

Where Lemmy reached the standard Biblical lifespan of threescore and ten, however, Phil was taken from us far earlier, aged just 36. Having struggled for several years with drink, drugs and personal demons, the singer was admitted to Salisbury hospital on Christmas day, 1985, following a binge. He died less than two weeks later of pneumonia and heart failure.

Metallica frontman James Hetfield told Irish mag Hot Press, "It was one of those moments that was so sad. You just wondered, 'Why did God take such a creative person?' But I think there was a purpose to it all, because the struggles that he wrote about: with drugs, drink, ethnicity, all of those things, they almost speak louder now he has passed. For me, going through the struggle with alcohol and addiction in general, just going back and listening to his lyrics, it's like, 'Wow, I know what he's talking about now.' I love that."

And the Metallica singer is right. Phil Lynott's early death might have been a tragedy, but his life and rise to fame was a triumph.

Born in West Bromwich in England, he never knew his father and was sent to live with his grandmother in Dublin at the age of four. The city could be rough, especially for a mixed-race kid in the '60s, and Phil developed both a roguish charm that could talk him out of a lot of situations and an ability to fight when it couldn't. It was the twinkly-eyed charisma he took with him to the stage. After playing in a couple of local bands (including the moderately successful Skid Row, who were most definitely not the '80s LA rockers of the same name), it was only when Thin Lizzy came together that the chemistry started to fizz.

Even so, it took a few years for the band to ignite. Their first couple of albums failed to make much of a mark and their first big hit a cover of the traditional Irish song Whiskey In The Jar, which would itself be covered by Metallica was almost accidental, having originally been intended as nothing more than a knockabout B-side.

It was 1976's Jailbreak album that broke the band to an international audience, but even before that they'd set the blueprint that would go on to be so influential. The twin lead guitar style they helped pioneer would influence everyone from Iron Maiden to Guns N' Roses, and the number of bands who have covered Thin Lizzy songs from Bon Jovi to Def Leppard to Anthrax and Mastodon reads like a who's who of rock and metal.

Dave Mustaine said of Megadeth's cover of Cold Sweat, "There have been some smart alecks out there that say that we did it because we wanted to do a Thin Lizzy tune better than Metallica, but we're not playing that game. I did the song because we had wanted to do that song for a long time. Cold Sweat called my name because I'm a street kid just like Phil Lynott was. We have a lot in common and we have several things that are different, but when I listen to those lyrics, I really identify with them."

The twin-guitar attack brought in by 'classic' line-up six-stringers Scott Gorham and Brian Robertson was a huge part of Thin Lizzy's signature sound, but Phil's rasping vocal and slice-of-life lyrical vignettes were also integral ingredients. He tended towards a storytelling style with elements that most people could relate to, but that also sounded almost literary. He would, in fact, publish two volumes of poetry in the form of song lyrics… or possibly vice-versa.

Hardcore luminary Henry Rollins summed it up perfectly when he said, "Thin Lizzy tracks are fully-formed, almost cinematic, with big stories, real characters and endings that make you want to hear them again and again. As a songwriter, Phil Lynott brought courage to hard rock, because he proved that by opening up emotionally, by letting your guard down, by not winning, that's actually quite a tough thing to do. Lynott did that over and over."

This emotional, sometimes vulnerable element to Phil Lynott's songwriting remains one that continues to resonate in the context of today's music scene. Thirty years after his passing, however, it's the image of a cocksure rockstar twinkling out from beneath that trademark Afro and belting out some of the finest slabs of hard rock ever written that still shines through all those intervening years.

With Phil and Lemmy together again, there's one hell of a party going on somewhere.

Phil gets comfy in preparation for the new Kerrang!, featuring, er, himself on the cover

PHOTOS: GETTY IMAGES

PHIL'S MOST ROCKING MOMENTS

IN LIFE AND BEYOND, THREE DEFINING SLABS OF LYNOTT'S LEGACY

INTRODUCING THE BOYS

The Boys Are Back In Town became Thin Lizzy's signature song, but who precisely 'the boys' were remains a matter of conjecture. Some suggested the song referred to the band themselves, while other possibilities include Vietnam War soldiers and a Manchester gang who frequented the pub run by Phil's mother.

KICKING IT LIVE

Released in 1978, the double set Live And Dangerous became an iconic live album alongside the likes of Motörhead's No Sleep 'Til Hammersmith and The Who's Live At Leeds. It was only kept from the top of the UK charts by the Grease soundtrack album.

WINNING A GAME OF STATUES

In 2005, a life-sized bronze statue of the singer was erected on Harry Street in Dublin. Despite having been hit by a car and pushed over by vandals, Phil is still standing proud. The statue is colloquially and fittingly known as The Ace With The Bass.

THE SONGS THAT SAVED MY LIFE

REVELATION TIME: LYNN'S IPOD DOESN'T CONTAIN A SINGLE ROTTING CHRIST SONG. STILL, THERE'S PLENTY OF JAMS FOR THE PVRIS SINGER TO "JUMP AROUND THE HOUSE" TO. SHE SHOULD CHECK OUT ROTTING CHRIST, THOUGH...

THIS WEEK: LYNN GUNN, PVRIS

THE SONG THAT MAKES ME THINK OF HOME IS...

LOVE LETTERS
PAPER ROUTE

"On our very first tour, we had an off date that coincided with us actually being in our hometown. We took it in turns to drive and I had the morning driving shift. It took four or five hours to get home, and I remember this song coming on right when we got there. If I'm away and hear this song, I just get these really nice, warm feelings. It never makes me homesick – just happy."
FIND IT: The Peace Of Wild Things (2012)

THE SONG I WOULD LIKE TO COVER IS...

COSMIC LOVE
FLORENCE + THE MACHINE

"It's a beautiful song, and I always love singing along to it. It's really gentle and it sounds mystical and magical in ways I can't really describe. I think if I were to cover it, I would probably strip it down to just my voice and a piano, maybe a clean guitar, just make it very minimal. I don't really sit around playing other people's songs, I'm more likely to be thinking of my own and writing something new, but that song just gets me."
FIND IT: Lungs (2009)

THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS...

SAFE TO STAY
VANNA

"One of the first shows I ever went to was Vanna. My friend was like, 'Let's stage-dive to this!' and I was like, 'Okay!' Really, it was more crowd-surfing than stage-diving, but it's close enough! When I was on my way up I was, like, 50-50 thinking that it might be cool, or that I might get dropped on my head! I was okay, though – I was returned to earth very gently afterwards, and I ran right back into the pit and did it again!"
FIND IT: A New Hope (2009)

"OUR PRODUCER TICKLED ME IN THE STUDIO!"

LYNN GUNN

THE SONG THAT MAKES ME WANT TO CRY IS...

YOUTH
DAUGHTER

"The first time I listened to this I was like, 'Man, this is the greatest song.' I almost immediately teared-up, and I don't get emotional about songs in that way very often, so it really was a powerful one. It's a story of heartbreak and people, and it's just so beautifully evoked. I haven't really had any bad experiences like the one in that song, so it was not like I could directly relate it to my life, but you don't need to have lived through something like that to be touched by it."
FIND IT: The Wild Youth (2011)

THE PVRIS SONG THAT'S HARDEST TO PLAY IS...

FIRE
PVRIS

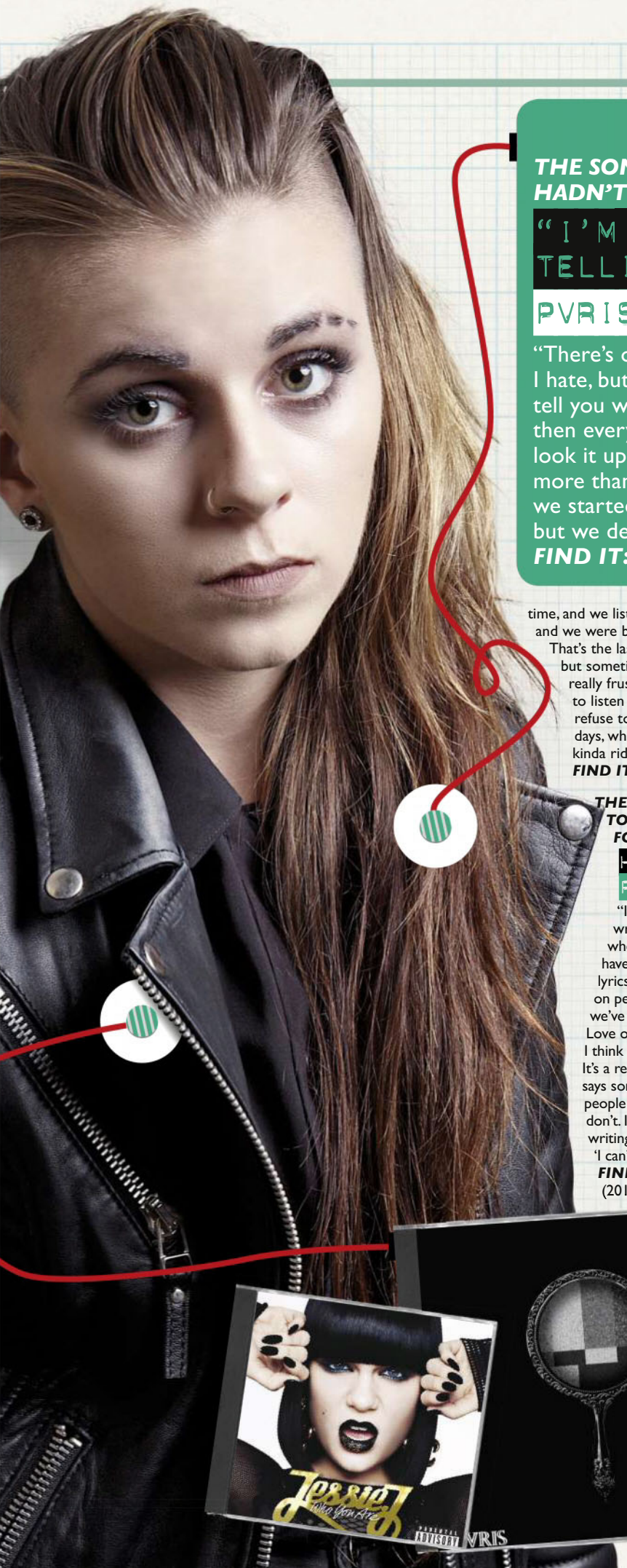
"This is a huge mouthful! Whenever we get to that point in the show right before we start I'll be like, 'Oh, shit!' But every time I make it through the song I'll start thinking, 'Okay, we can keep it in the set for now.' It's a very interesting song to sing, there's lots to digest and get across. When we were tracking the vocals on it, I thought, 'Oh, man, I'm not doing myself any favours here!'"
FIND IT: White Noise (2014)

THE LAST SONG I LISTENED TO WAS...

LET GO
FROU FROU

"It's kind of electronic and poppy, but it has a killer vibe to it, and it definitely makes for good driving music. My friend [and producer] Blake [Harnage] and I were driving back from Orlando one

WORDS: DAN SLESSOR PHOTO: PAUL HARRIES



THE SONG I WISH I HADN'T RECORDED IS...

"I'M NOT TELLING"

PVRIS

"There's one song of ours I hate, but I'm not going to tell you what it is because then everybody will go look it up and it'll haunt me even more than it already does! We wrote it right when we started out, it was supposed to just be a demo but we decided to put it out. It's embarrassing!"

FIND IT: Lynn's keeping schtum, sorry…

time, and we listened to this song, and we were both totally feeling it. That's the last thing I listened to, but sometimes on tour I'll get really frustrated and won't want to listen to anything – and I'll refuse to do so for a couple of days, which is maybe kinda ridiculous!"

FIND IT: Details (2002)

THE SONG I WANT TO BE REMEMBERED FOR IS...

HOLY

PVRIS

"I really don't think I've written that song yet, and when we do, I want it to have the most insightful lyrics and the biggest impact on people. But, of the ones we've done, it might be Only Love or Mind Over Matter, but I think Holy just edges ahead. It's a really honest song that says something I think a lot of people really want to say but don't. It felt special when I was writing it. I remember thinking, 'I can't mess this up!'"

FIND IT: White Noise (2014)

THE SONG THAT YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS...

DOMINO

JESSIE J

"It gets me hyped every time I listen to it – I'll dance all around the house. I listen to a lot of pop music, I love it, and I know some people would think this is a guilty-pleasure song, but I don't. Jessie J, Rihanna and Chris Brown are the ones I probably return to most. Everyone's probably going to unfollow me and hate me now!"

FIND IT: Who You Are (2011)

THE GREATEST SONG EVER WRITTEN IS...

BURNING MAN

PATTERNS

"I'm not sure if I could pick the single greatest song, but this has been an awesome jam for the past two years and I can never get enough of it. It's kind of new wave-y with a dance vibe, and there's a great girl singer on there [Estefani Brolo]. It's about dancing with a stranger, and I'll listen to it on repeat yelling, 'I love this!'"

FIND IT: Dangerous Intentions (2013)

A SECRET ABOUT ONE OF MY SONGS IS...

GHOSTS

PVRIS

"When we were in the studio recording Ghosts, Blake was trying to get me to do this laugh before the guitar comes in. I was like, 'No! It sounds stupid! I don't wanna do it!' He kept insisting, and we did so many takes. He eventually said, 'Just one more time.' It came to that part and, all of a sudden, he ran into the vocal booth and started tickling me! I hate being tickled so much, so that was the sound of me being terrorised!"

FIND IT: White Noise (2014)

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ANATOMY OF A ROCKSTAR

LAURIE VINCENT SLAVES

THIS PUNK GUITARIST DOESN'T LIKE SNAKES AND IS WAY BENDIER THAN HE LOOKS...

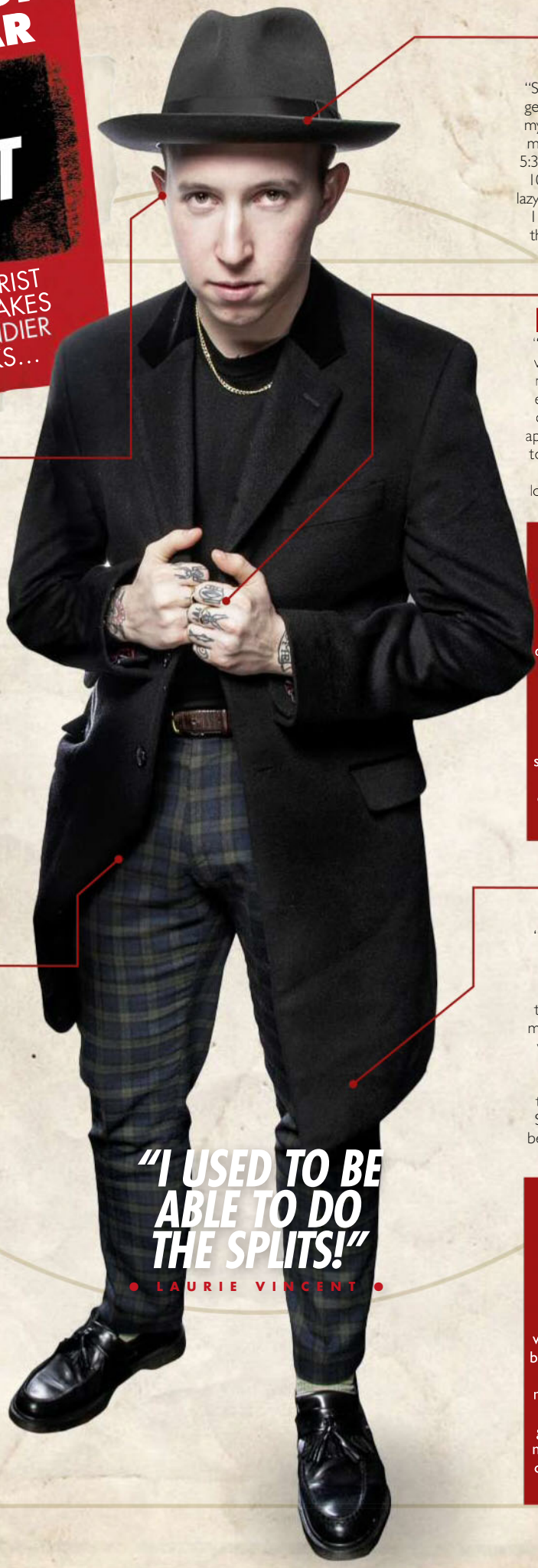


fig.1

THE BEST PUNK RECORD OF ALL TIME IS...

"The Clash's London Calling [1979] or Rancid's Indestructible [2003]. I listened to the latter on repeat for years, and it really has worked its way into me, I love it. The more you listen to both records, the more you get out of them, because the songwriting is just fantastic."

fig.2

I HAVE A PHOBIA OF...

"Snakes. Where I used to live was surrounded by fields, and I was walking home from school one day and one – which was really quite big – was bang in the middle of this narrow road. I really didn't want to try to get past it, so I had to turn back and go a *mile* out of my way to get around it! I'd like that to be the last time I see any kind of snake out in the open, if possible."

fig.3

BEFORE I GO ONSTAGE YOU CAN FIND ME...

"Stretching. I played a few shows and felt really lethargic while we were playing. Before we played The Great Escape, I remembered the kind of warm-up I used to do before sports, and doing that first led me to play one of the most enjoyable shows we've done. It's quite obvious, really – you wouldn't run before stretching, so it's stupid to not do so before playing."

fig.4

MY FAVOURITE DESTINATION IS...

"Mauritius. I really liked it there and it felt very much like its own place, which I really enjoyed. We went to Morocco a little while ago, too, and did a lot of activities there, like going up the Atlas Mountains and exploring. I like going to other places that make you really realise just how insignificant we are, that there's so much out there we haven't seen for ourselves."

fig.5

THE LAST THING I DO BEFORE BED IS...

"Set my phone alarm. I always want to get as much sleep as possible, so I'll do my best to maximise that according to my schedule. The other day I set it for 5:30pm, but then I didn't go to bed until 10 in the morning, so I'm not quite as lazy as that sounds at first! I love sleeping, I look forward to it. I don't do lie-ins, though – I can't sit still for very long."

fig.6

I'VE BEEN GETTING INKED SINCE I WAS...

"Sixteen, and I'm 22 now. It started with a bit of script on the inside of my arm. I don't see there being an end point – when I'm full up, I'll be done. I was actually doing a tattoo apprenticeship myself when the band took off, and I've recently gone back and picked it up again, and I really love just being a part of that world."

fig.7

I LIKE TO PASS THE TIME BY...

"Painting or drawing. A lot of it is on my Instagram, and when I draw it tends to be tattoo-related. I do some chalk portraits, too. At the moment I've been painting really bright, simple pop-art kind of things, and I've been painting canvases taller than me. I actually sold one recently, and I would love to do an exhibition. It would be cool to have them valued and see if I can sell any more."

fig.8

I SPENT MY CHILDHOOD...

"Doing gymnastics – I used to go to training sessions nearly every day. I could do the splits, and from that I'd lay my front on the floor and the trainer – who was a fully-grown man – would stand on my back! I quit when I was seven or eight because it was just so intensive, and I didn't want it taking up so much of my time. I've never regretted it, though. Someone I trained with went on to be really talented and competed a lot, and that was very cool to see."

fig.9

MY WORST-EVER INJURY WAS...

"When I was two years old and I broke my arm. A kid had loaned me this toy gun and my mum didn't want me to have it, and I was backing away from her and fell backwards down the stairs. Neither me or my mum realised I'd done myself any serious damage for two days, when she saw me trying to go to the toilet and I couldn't pull my trousers up. So, I'm quite proud of myself as a toddler; I was pretty hard in those days!"

"I USED TO BE ABLE TO DO THE SPLITS!"

● LAURIE VINCENT ●

WORDS: DAN SLESSOR PHOTO: IAN COLLINS

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

BIFFY CLYRO

PLUS: IDLEWILD, HONEYBLOOD

WEST PRINCES STREET GARDENS, EDINBURGH. 31.12.15 – 01.01.16

KKKKK

SCOT-ROCK'S RETURNING KINGS RING IN 2016 WITH A BANG

WORDS: SAM LAW **PHOTOS:** REX IMAGE/TARTANZONE PHOTO

LONG HAIR. Bristling beard. Bare chest. Split black kilt. Even in the face of a biting midnight chill, Simon Neil leads Biffy Clyro onstage for their first show in over a year with the adrenalised grit of an alt.rock barbarian steering his tribe back into the fray. No better night for it. With tens of thousands flooding Edinburgh's streets for the annual Hogmanay festivities, and fireworks going off on the hour, there's a brilliant synchronicity; the promise of a new year coinciding with the return of one of Britain's greatest bands.

Kicking off the Scots-centric line-up, Glasgow garage-rockers Honeyblood drift by with a sackful of tunes and minimal fuss, but it's resurgent locals Idlewild who get the party started proper. Opening with the crashing, latter-day indie-folk of Collect Yourself before piling through a hit-laden set – featuring Little Discourage, Roseability and an enormous American English – they're on stirring form. The crowd's already in full voice before the angular aggression of Captain delivers the night's heaviest moment, and In Remote Part/Scottish Fiction delivers its most bittersweet.

It's 30 minutes to midnight as Motörhead's Ace Of Spades burns over the PA in tribute to Lemmy, and Biffy Clyro surge cathartically into The Captain. "We've never not played a gig in any year since we became a band," gasps Simon, visibly euphoric. "So, we've played the last half-hour of 2015! Thanks for helping us keep up the stats." From That Golden Rule to 57 to Folding Stars to a resounding Biblical, they're not slow in making up for lost time, until the bells, pipers and a pyrotechnic skyline sweep us into 2016.

Bursting into the New Year with a fittingly bouncy Bubbles, the jauntily incendiary Who's Got A Match?, and an explosive Black Chandelier, Biffy don't miss a beat. New song On A Bang gets a hectic live debut; two-and-a-bit minutes of gouging intent and a killer '*Why can't you fucking do better?*' refrain hinting at a return to the in-yer-face Biffy of old. Until the new album drops, though, there's plenty here to keep us going: the luxuriant eccentricity of Mountains, the awkward, ominous grandeur of Living Is A Problem Because Everything Dies. Even Many Of Horror seems to have shaken off Matt Cardle's X-Factor-endorsed stench. And, as Stingin' Belle thumps us off into the winter night, it's clear there's already at least one thing to be thankful for in 2016: The Biff are back!

You'll not look so happy when you've got man-flu from going out without a coat, mate

STAR SHOUT!

SIMON NEIL

(BIFFY CLYRO, VOCALS/GUITAR)

SO, HOW DOES IT FEEL TO BE BACK ONSTAGE AFTER SO LONG AWAY?

"It feels amazing. Last year was the longest we've ever been away since we started this band when we were 14 years old. So, it's amazing to be back – it felt real. It's the reason we exist, being brought back to life. Being onstage is really what we do and – being in creative mode, which is something I also really love – I don't think I really realised how much I missed it. It's really whet our appetite for the year ahead. When you've been a band as long as we have, it's quite easy to get into the swing and just do things habitually. So, this show was almost like our first-ever gig again – although we felt like we had a few more tricks up our sleeves this time."

IS IT PARTICULARLY POIGNANT COMING BACK AT HOGMANAY IN EDINBURGH?

"It had felt weird not doing a gig in all of 2015, and when we got offered Hogmanay, it just felt too good to give up the chance to get out and celebrate with everyone else – not just the New Year, but also the work on the record. The thought of going 12 months without playing just seemed too much. Hogmanay is a really special occasion – something world-renowned, where people come together from all over the world – and this is our second time playing it, actually. We thought it was a perfect occasion to come out of hibernation and show people we're still alive. It's a real one-off and I'd recommend that anyone goes along if they ever get the chance – just remember to pack a scarf."

IS THE HEAVINESS OF ON A BANG A GOOD SIGN OF HOW THE NEW ALBUM SOUNDS?

"Well, as with all Biffy records, it's going to be very eclectic. But that song seemed like the most suitable to come out and play on Hogmanay to get in people's faces. I'm screaming a lot on this record. It is quite an in-your-face album. It's our first sort of 'fighting' record – the first record where I'm looking outward at things to sort, rather than just looking inward. I'm really saying, 'Come on and have a fucking go!' But it's also got the great sweet Biffy moments, too. There's gonna be some beats, some blastbeats, some reggae, some electronics, some pure punk-rock fury."

Look, everyone: it's Wookiee Clyro!

Well, someone's been working on their Chris Martin face…

Biffy's torch collection really was quite impressive

Come on, mate, give us a smile...

GHOST

Papa really was rubbish at flipping people off

PLUS: DEAD SOUL

O2 INSTITUTE, BIRMINGHAM. 15.12.15

KKKK

GHOST MOUNT A SUPERB EXORCISE IN SONGS AND STAGECRAFT IN THE MIDLANDS

WORDS: STEVE BEEBEE **PHOTOS:** PAUL HARRIES

■ "IT IS for insurance purposes," hisses Papa Emeritus III, quietly explaining why we mustn't touch the nuns that he's sent into the audience, bearing 'offerings'. This could probably only happen at a Ghost gig. What we have tonight is a unique and near-perfect Unholy Trinity of theatre, technical talent and darkly luminous music – the result is unpurified entertainment.

Openers Dead Soul have been personally selected by Ghost for this tour, and it's easy to see why. There's several shades of darkness in this odd trio – doom blues shot through with subtle electronics – though they're dull to watch compared to their fellow Swedes.

Shrouded in mystery and quasi-satanic imagery, Ghost are now close to realising their not-inconsiderable vision. Five Nameless Ghouls and one apparently putrefying anti-Pope make for one helluva sight, and songs like Ritual suddenly leap into perspective in the live setting – the sound is heavier but retains a gorgeous spaciousness. Before Cirice, Papa undergoes a dramatic costume change; off come the robes and the mitre, leaving him looking like a Sith Lord. It's no bad thing, as it frees up the frontman to become more animated and mobile. Year Zero – as addictive as it is absurd – gets the crowd chanting, and then the brilliant He Is and Absolution speak for themselves, great songs that require no gimmicks.

Once again, Ghost are saintlike. You'd pay this lot to come over and haunt your house.

The bar staff really went all-out to provide good service

STAR SHOUT!

A NAMELESS GHOUL (GUITAR)

AREN'T YOU NAMELESS GHOULS GETTING JEALOUS OF ALL THE ATTENTION PAPA GETS?
"Yeah, we want some of that! No, seriously, after five years of touring, and having looked at what could have been in terms of celebrity, we're actually very happy to be anonymous!"

HAS LIFE (DEATH?) CHANGED FOR YOU, WITH GETTING BIGGER?
"Definitely. We're going into bigger venues and selling out places that we only half-filled a few years ago. We're even getting airplay now, especially in the U.S., which was never part of our world before."

QUEEN KWONG

PLUS: LOOM, HALO TORA

STEREO, GLASGOW. 16.12.15

KKKK

GLASGOW BOWS AND HAILS AMERICAN ALT.ROCK'S BRAND-NEW ROYAL FAMILY

■ WITH A name like Queen Kwong, you might expect a little monkeying about from American alt.rock's latest saviours. You'd be wrong. Complex, intense, and submerged in ominous atmosphere, they're frighteningly skilled; capable of invoking skyscraper-scaling spectacle in even the dingiest Glaswegian basement. Opening at a ridiculous hour, local post-rockers Halo Tora refuse to be overlooked, even if Leamington Spa's Loom almost steal the show with a scintillatingly seething lesson in granite-faced, mic-stand-smashing, '80s-indebted grunge-punk mayhem. Contrastingly, the headliners accelerate slowly, via the jangling discordance of Newt and Cold Daggers' distorted groove, to something like a swagger. Dissolving into the background, even Limp Bizkit guitarist Wes Borland gets eclipsed by megawatt frontwoman Carré Callaway, though. Jerking, gyrating and baring her soul like the lost offspring of Trent Reznor and Lana Del Rey, her unstoppable trajectory veers between heavy-breathing seduction (Pet), haunting weightlessness (Get A Witness) and flailing desperation (Bells On). Even as Wes suspends his guitar from the ceiling during the climactic Purrfiction, she remains the star of the show; perched across distortion pedals, warping the feedback as her band burn themselves out. A star is born – someone pass her a crown, quick.

SAM LAW

THERAPY?

ELECTRIC BALLROOM, LONDON. 19.12.15

KKKK

HOME-GROWN PUNK-METAL VETERANS REVISIT THEIR DARKEST HOUR 20 YEARS ON

■ THERAPY? WERE once one of the biggest rock bands in the land. With 1994's incredible Troublegum – an album that presented the melody, heaviness and inner demons done by U.S. alt.rock with a distinctly British/Irish streak of sarcasm – they spoke for a similar group of disaffected, cynical young people as Manic Street Preachers, but with less eyeliner. Then they released Infernal Love. An eclectic attempt at reinvention, it couldn't match the success of its predecessor. Moreover, the band were no longer just singing about dysfunction, but living it, with drug abuse casting a notable shadow over the band. Twenty years on, however, Infernal Love is ripe for rediscovery, not least because frontman Andy Cairns admits that playing these songs (all of them, in order) is a lot more fun now than in 1995. While Stories and Misery are callbacks to the signature Therapy? punk-metal sound, A Moment Of Clarity and Jude The Obscene are brooding tunes that have only grown in power over the years. Despairing ballad Bowels Of Love seems a little apologetic tonight, while the super-poppy Loose still sounds odd sandwiched between the harrowing Me Vs. You and cello-led Hüsker Dü cover Diane, but the rediscovered strength of this material can be summed up by the way an ensuing second set of hits seems almost throwaway in comparison. Stories might go, '*Happy people have no stories*', but these unhappy tales are well worth retelling.

OLLY THOMAS

ORANGE GOBLIN

PLUS: GENTLEMANS PISTOLS, DESERT STORM

ELECTRIC BALLROOM, LONDON. 17.12.15

KKKKK

LONDON'S HEAVIEST CELEBRATE TWO DECADES OF METAL MADNESS AT THE GIG OF THEIR LIVES

"THIS IS a celebration!" booms bearlike Orange Goblin frontman Ben Ward, eyes swivelling, arms aloft, grinning like a seven-foot toddler with a beard who's just been given a swimming pool full of chocolate. Which, in fairness, could be any Goblin gig. But tonight… Tonight is the London riff kings' biggest-ever headlining show in their hometown, and they're celebrating their 20th birthday – two decades of Sabbath-worshipping riffs, hairy-arsed grooves, heavy-metal thunder and enough beer to float a battleship – with a party so loud you'll still be deaf at their 30th. Kicking things off are openers Desert Storm. Like Oxford's answer to Clutch, their fat grooves get arses shaking early, before Gentlemans Pistols take us in a time machine back to the late-'70s with some warm riffs and the jaw-dropping solos of Bill Steer. But this is Orange Goblin's party, and from the moment they arrive onstage to the Star Wars theme like returning heroes, they and everyone else in the building go absolutely potty. The relationship – and, in many cases, friendship – this band have built with their people over the last two decades is a rare wonder, and as they blast through the lumbering Shine and Scorpionica's thundering grooves, there's a feeling of brotherhood and joy in the room only the best metal bands can bring to their gigs. It's sometimes easy to take Goblin for granted – but tonight, mightier than ever, they play the gig of their lives. Here's to the next 20 years, you bloody loons.

NICK RUSKELL

HIM

PLUS: EMPIRE

ROCK CITY, NOTTINGHAM. 27.12.15

KKKK

ELUSIVE DARK ROCK PRINCES JET IN FOR ONE-OFF UK HEADLINER

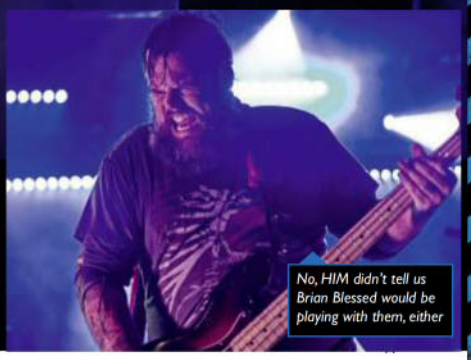
IT'S A bit like bumping into an old friend. Typically understated, HIM's entrance has no fanfare, intro music or smoke – it's just the five of them walking on rather shyly, nodding and smiling. It's been a long while. Absent for most of 2015, they emerged (with new drummer Jukka 'Kosmo' Kröger) for selected dates, but largely HIM have been MIA. Thankfully, their music's strangely comforting synergy – fire and ice, love and death – quickly loosens any onstage stiffness, and with a 'best of'-style set list, the headliners do no wrong.

British openers Empire are currently at the other end of the career timeline. They've been bubbling under for a few years, but tonight Joe Green's wonderfully huge voice takes Black Hearts to such heights that you suspect 2016 could be their year.

HIM's Ville Valo is an entirely different breed of frontman. Reserved of manner, his large eyes glare almost guardedly from beneath the black beanie which now seems to be permanently installed on his bonce. In a 21-song set, Nottingham gets to wallow in everything from Poison Girl and Your Sweet Six Six Six to Heartkiller. Huge screams are reserved for Join Me In Death, the stately Heartache Every Moment and their awesome cover of Chris Isaak's Wicked Game. It's clear the band are having fun, as is everyone in this sold-out crowd. But that's the thing about old friends – after nights like this, it's as if HIM have never been away.

WORDS: PAUL TRAVERS PHOTOS: ANDY GALLAGHER

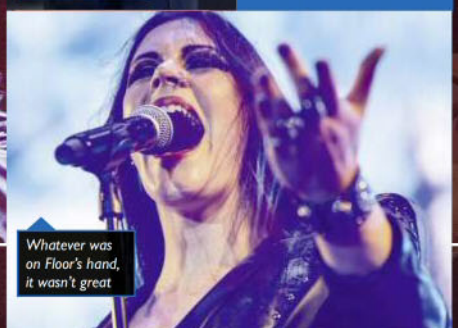
Ville, mid-way through Blue-neral Of Hearts



No, HIM didn't tell us Brian Blessed would be playing with them, either

Tuomas Holopainen's iPhone case really was something else

Richard Dawkins: "Open that fucking shit up, London!"



Whatever was on Floor's hand, it wasn't great

STAR SHOUT!

TUOMAS HOLOPAINEN

(NIGHTWISH, KEYBOARDS)

WHAT'S IT LIKE TO HEADLINE A SOLD-OUT WEMBLEY?

"I'm still speechless. It was the best show of the tour. We have experienced so much, and so many beautiful moments, but tonight it went to a different level."

WHAT ABOUT BRINGING RICHARD DAWKINS OUT?

"It was overwhelming to have him – my hero – come out onstage with us and get that reaction. He was sincerely moved by it. The crowd exploded for him. It's almost unbearable to say how I feel."

NIGHTWISH

PLUS: ARCH ENEMY, AMORPHIS

SSE ARENA, WEMBLEY, LONDON. 19.12.15

KKKKK

NIGHTWISH CONQUER WEMBLEY WITH HELP FROM A SPECIAL FRIEND

THE OVATION is deafening. Keyboard maestro and songwriter Tuomas Holopainen holds his head in his hands. Then, author and evolutionist Richard Dawkins – who guested on Nightwish's Endless Forms Most Beautiful album and has his own dressing room tonight – walks on to deliver an emotional monologue. It concludes a spirit-reviving performance that redefines the word 'spectacular'. Earlier, Nightwish's multi-instrumentalist Troy Donockley summed it up perfectly: "I've seen most of the world's seven wonders, but I've seen nothing to top this." 12,500 souls would agree.

Less spectacularly, Amorphis kick tonight off with something melodic but relatively humdrum, before Arch Enemy continue to be held in check by their grunt-and-grind metal's narrow confines. When Nightwish fire up, every other song erupting in a pyromaniac's fantasy, the difference is so marked that you wonder, momentarily, if they might be aliens.

The centre-point of this interstellar madness is the invincible voice of Floor Jansen, while the music is a love letter to life, inspiring, tragic and beautiful. There's Ghost Love Score, Poet And The Pendulum and The Greatest Show On Earth, three jaw-dropping epics, but then there's also Alpenglow and Nemo, pop-length songs with soaring hooks. Floor was born to sing with this band, and Tuomas' music was always supposed to be in arenas – now the heavy metal stars have aligned, and Nightwish are here to stay. Seven wonders of the world? Better make that eight.

WORDS: STEVE BEEBEE PHOTOS: CHRIS CASEY

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

MEGADETH

DYSTOPIA *(TRADECRAFT/UNIVERSAL)*

KKKK

MEGADAVE REDISCOVERS THE FIRE IN HIS BELLY AND MAKES A WELCOME RETURN TO FORM

IN THE seven-plus years since Metallica last released an album, Megadeth have now released four. Dave Mustaine needs yet another comparison to his former employers like he needs that hole in the head he sang about on Addicted To Chaos, but there's no denying the fact that this is far less of an event. It certainly doesn't help that Megadeth's 21st century output has been patchier than the queue for a pirate ship's optician. Their last album, 2013's Super Collider, received a particularly mixed reaction as the band revisited the commercial ground they first trod on 1999's Risk.

Megadave himself has said that there's an excitement in the 'Deth camp that hasn't been present since their sophomore album, 1986's Peace Sells… But Who's Buying?. Dystopia certainly doesn't have the impact of that seminal '80s thrash classic, but it does see the new-look band (featuring Brazilian guitarist Kiko Loureiro and Lamb Of God drummer Chris Adler) sounding more fired-up than they have for quite some time.

That isn't to say that this is an all-out thrasher, or an album that only seeks to emulate past glories. There is a large dash of classic 'Deth swagger and slice, but they're not afraid to try different things. Poisonous Shadows is a particular stand-out, moving from intricate picking through a melodic mesh of instrumentation that feels symphonic in its scope, and is all delivered with an almost Alice Cooper-style sneer. Elsewhere, there are snippets of snarling speed metal, delivered with all the highly-technical skill Megadeth have always been renowned for. The sudden gear changes of Bullet To The Brain, the driving aggression of Lying In State and the serrated hooks of Death From Within are all quite wonderful to behold. There's even a rush of pure punk to end, with a cover of Foreign Policy by LA hardcore legends Fear.

However, there are stumbling blocks. The title-track starts like the synth-fuelled theme from a mullet-infested '80s action flick before settling down to a mid-paced filler chug, while Post-American World wraps amazing musicianship around a mediocre song. It's not an all-time classic like Peace Sells… or 1992's Countdown To Extinction, but Dystopia does see Megadeth come within hailing distance of their dazzling best.

DOWNLOAD: Poisonous Shadows, Lying In State, Bullet To The Brain.

FOR FANS OF: Iron Maiden, Trivium.

PAUL TRAVERS

"WHY DO I KEEP GOING? BECAUSE I LIKE IT!"

DAVE MUSTAINE

MINUTE BY MINUTE

DREAM THEATER

THE ASTONISHING *(ROADRUNNER)*

KKKK

LEGENDARY PROGRESSIVE METAL TITANS GO THE WHOLE NINE YARDS FOR EPIC DOUBLE ALBUM

6:32
'*Far in the distant future, beyond the pages of our time*', sings James LaBrie after a six-and-a-half-minute fairytale instrumental build-up that only Dream Theater could devise. He's setting the scene for this double album's dystopian concept a revolutionary future world where real music has been outlawed by dronelike machines, told over 34 tracks, split into two acts and spanning 130 minutes. Better get comfortable, then.

16:30
Sixth track Lord Nafaryus sung from the perspective of The Narrator and Nafaryus himself, of course revisits some of the gothic splendour enjoyed on fan-favourite Metropolis Pt. 2: Scenes From A Memory. It's meticulously crafted and ridiculously over-the-top. As expected.

19:58
One of the many characters voiced by James LaBrie, Gabriel, finds a guitar and begins playing forbidden music in A Savior In The Square. Cue one of the cheesiest guitar solos John Petrucci has put his name to, which is quite remarkable, really.

37:14
This might be the closest Dream Theater have ever come to drum'n'bass – but fret not, it's just The Hovering Sojourn, whatever that is…

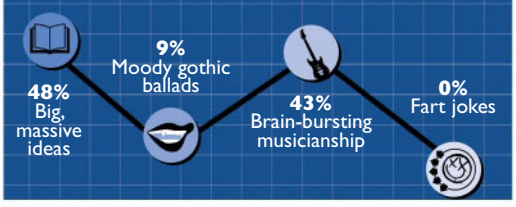
42:52
It wouldn't be complete without a love story, which is why thirteenth track A Life Left Behind pulls the heartstrings to soundtrack the tragic romance between the aforementioned Gabriel and Faythe.

71:59
Moment Of Betrayal picks up the pace with some frenetic trade-offs from John Petrucci and keyboardist Jordan Rudess. It's the kind of thing that really hammers in just how much *you* suck at guitar.

99:17
The grieving cries that introduce Losing Faythe mark her tragic end, but thankfully Gabriel's miraculous healing powers bring the hope of her reawakening. Minutes later, as his Hymn Of A Thousand Voices resurrects the fallen princess, Gabriel realises why he was the chosen one.

114:22
…And they all lived happily ever after. The album's main motif returns one final time to conclude an epic adventure that is, in every single way, truly astonishing indeed.

THIS ALBUM IS MOSTLY MADE UP OF…



WORDS: AMIT SHARMA

THE INSIDER
DAVE MUSTAINE
(VOCALS/GUITAR)

SO, THE NEW ALBUM – HAPPY WITH IT?
"I think it's great. I know I would say that, but it's true. We've been doing this a long time now, so obviously we're gonna have picked up a few new tricks along the way. I think it's a strong statement of what Megadeth represents."

THIRTY-THREE YEARS AFTER FOUNDING THE BAND, MEGADETH REMAIN PROLIFIC. HOW DO YOU DO IT?
"Because I enjoy doing it. It's cool to write songs, and to write riffs, and then to record them and ultimately take them out on the road so people can hear them in a live setting. It's always fun. I don't really like to practice [with the band], so things have to come together when it really counts."

HOW DO YOU FEEL WHEN YOUNGER METAL BANDS LOOK UP TO YOU?
"It's always flattering when I hear a band or a guitarist that I've influenced – although these days it tends to be that I influenced a guitarist that influenced an even younger player! But I don't get up in the morning to take a piss thinking that I'm one of the architects of American metal."

LIKE TORCHES

SHELTER *(RUDE)*

KK

SWEDISH QUARTET MAKE UNSUCCESSFUL BID FOR U.S. POP-PUNK CITIZENSHIP

■ WHEN IT hits hardest, Like Torches' latest album has a bit of Fall Out Boy's walk-then-sprint thrust. However, these high points are all too rare, and not high enough when they do arrive. It is depressing to hear a singer from Sweden, the perfectly capable Jonathan Kärn, copying the accent and vocal tones used by numerous, interchangeable U.S. pop-punk dudes. Those affected, nasal mannerisms were annoying enough the first time, thanks. With a bit more originality, and a touch of their own skills, I Surrender would have been a much better song, while even the nostalgic yearnings in the relatively soppy Safe To Say could at least have sounded genuine. Like Torches are too much of what's gone before.

DOWNLOAD: Swing By Swing.
FOR FANS OF: New Found Glory, Yellowcard, NOFX.

STEVE BEEBEE

YEARS YOUNG

HIRAETH *(SIGNAL)*

KKKK

LINCOLNSHIRE QUARTET'S DEBUT BOASTS ANTHEMS AND AMBITION BY THE TON

■ FOR THOSE few not fluent in Welsh, Hiraeth roughly means homesickness for a home you can't return to. Appropriate, since this EP touches on the bitter dissolution of Ameira (singer Luke Colclough's former band), yet manages to push their melodic rock blueprint into anthemic territory. Case in point: Miracles is an arena-ready belter of an opener, but if its polished sleekness leaves you cold, you'll find grit and sophistication in Paper Mountains' multiple layers, balancing calm, echoing guitars with explosive choruses. These are songs aimed at big stages, and with some more crackers like these, Years Young might just get there.

DOWNLOAD: Miracles.
FOR FANS OF: Mallory Knox, You Me At Six, Young Guns.

JAMES MACKINNON

CASUALTIES OF COOL

CASUALTIES OF COOL *(INSIDE OUT)*

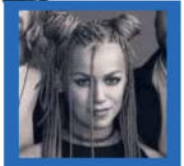
KKK

CANADIAN RIFF LORD DEVIN TOWNSEND GOES COUNTRY. NO, REALLY...

■ THERE ARE few artists more prolific than Devin Townsend. Having spent his career juggling work with the ultra-heavy Strapping Young Lad, his own, more mellow, Devin Townsend Band, the alien-themed space opera of Ziltoid The Omniscient, and even doing time as the mouthpiece for guitar maestro Steve Vai, Devin long ago proved himself equally adept at writing glorious melodies and music designed to crush everything. Now, teaming up with vocalist Ché Aimee Dorval, he's gone all introspective and country on us. Imbued with elements drawn from jazz, alt.rock and ambient music, the result is a sparse, understated collection that emphasises tone over wallop. This really is quite beautiful at times, particularly on the plaintive Flight and the soaring Bones though, clocking in at a whopping 74 minutes, it's a record best experienced broken up into chunks. Still, good as it is, hopefully he'll get all riffy on us again before too long.

DOWNLOAD: Flight.
FOR FANS OF: City And Colour, Smashing Pumpkins, Frank Turner.

DAN SLESSOR



LYRIC OF THE WEEK

'I don't want to be found'. Now then, Jenna McDougall from Tonight Alive, there's no need to be like that. We really like you! Unless we've misread the situation, and you're tweeting from the World Hide-And-Seek Championship.

BAND: Tonight Alive
SONG: To Be Free
ALBUM: Limitless

SLEEVE OF THE WEEK

The new Bury Tomorrow album, Earthbound, is inarguably metal as all hell. And that's just the sleeve. It's a massive rat emerging, teeth bared, from a ball of deadly-looking snakes. Which gets the thumbs up from us for pure, metallic balls-out-ness.

VIDEO OF THE WEEK

HEAVYDIRTY-SOUL, TWENTY ONE PILOTS

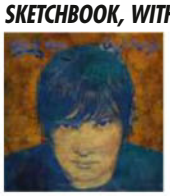
Did you see twenty one pilots on their UK tour last year? Then you'll already know the sort of madness the dynamic duo have captured in this live video. Those who didn't see them, now's the time to make sure you have tickets for next month's UK tour!

CONRAD KEELY

ORIGINAL MACHINES *(SUPERBALL)*

KK

...TRAIL OF DEAD MAN OPENS HIS SKETCHBOOK, WITH SKETCHY RESULTS



■ AS A founding member of legendary Texan alt.rockers ...And You Will Know Us By The Trail Of Dead, Conrad Keely has been responsible for some mind-blowing baroque psych-grunge. As a solo artist... well, he's nothing if not generous. This album is available with a 52-page artbook, and runs to no fewer than 24 tunes. These were mainly composed on the hoof using an iPad while touring and travelling, and have unfortunately retained a scratchy, underdeveloped feel. You can hear where he's heading with his ideas, but, for the most part, these are more sketches than fully-formed songs. It's frustrating, because with a little bit more fleshing out and time spent on them, this could have been a good collection. Side-projects and solo albums can be a valuable way for artists to explore new ideas, but when your main band makes music like ...Trail Of Dead do, it's probably better to stick to the day job.

DOWNLOAD: Hills Of K-Town.
FOR FANS OF: ...Trail Of Dead, Smashing Pumpkins, The Afghan Whigs.

OLLY THOMAS

HEXVESSEL

WHEN WE ARE DEATH *(CENTURY MEDIA)*

KKKK

FINNISH FOREST-ROCKERS EMBRACE THE ODDNESS ON ALBUM NUMBER THREE

■ PSYCHEDELIC FOREST folk? Sounds appealing, eh? Well, Hexvessel aren't exactly the crusty hippies dropping acid and getting lost in the woods their self-definition might suggest. Hailing from Tampere, Finland, but founded by UK expat Mat McNerney (of Grave Pleasures notoriety), they've transfused his trademark swaggering vitality into '70s folk-rock's desiccated carcass. There's thumping synths, ambient expanses, strange hallucinatory interludes. Marrying the retrofied experimentalism of King Crimson to the hazy musicality of Hawkwind, tracks like Teeth Of The Mountain and Earth Over Us overflow with enough woozy organs and washed-out riffage to ensure When We Are Death pulses with far more life than that title suggests.

DOWNLOAD: Transparent Eyeball.
FOR FANS OF: Grave Pleasures, Purson.

SAM LAW

WEATHERSTATE

DUMBSTRUCK *(FAILURE BY DESIGN)*

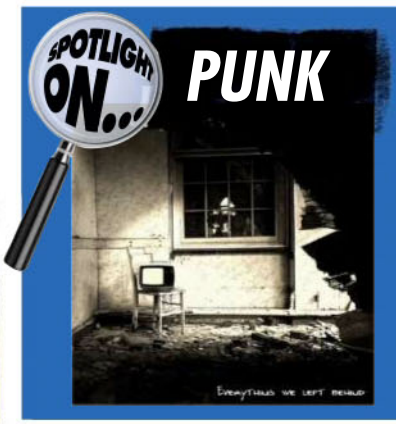
KKK

BRIT PUNK-ROCKERS GET THE BALL ROLLING WITH PROMISING FIVE-TRACK EP

■ ILL, ONE of the raucous highlights from this EP, is about "feeling that everything is just gonna magically fall into place", according to frontman Harry Hoskins. But, as any musician will tell you, theirs is not a path with cuttable corners. Thankfully, the five fruits of this Bristol punk quartet's labours suggest they're aware greatness doesn't come without graft – a lesson illustrated by their former tourmates Creeper. And while it would be disingenuous to suggest there's anything here that feeds the genre's rulebook into the shredder, this gritty workout, exemplified by the likes of Stutter, is nevertheless a promising building block towards things eventually falling into place.

DOWNLOAD: ILL.
FOR FANS OF: Creeper, Gnarwolves.

JAMES HICKIE



WITH NEW albums due from Discharge, NOFX and Kerrang! Tour headliners Sum 41, 2016 is looking like a busy old year for punk fans. But don't just wait months for those biggies to drop, there's loads of quality punk of all types to get your teeth into right this minute. Take Kent's **THE YOUNG HEARTS** and their **EVERYTHING WE LEFT BEHIND (KKKK)** EP. It's a Gaslight Anthem-ish New Jersey-via-Canterbury clutch of songs that deal in poetic personal observations and musings, nowhere

ON THE STEREO

1 AGAINST THE CURRENT – WATER UNDER THE BRIDGE
Yes, this is ATC covering that song by Adele. Yes, it's an acoustic number. Yes, it's brilliant.

2 SET IT OFF – THE HAUNTING
Haunting? Nope, nothing spooky or ghost-y here. Panic!-styled musical sunshine? Oh yeah, loads of that.

3 ANTHRAX – BREATHING LIGHTNING
This groovy stomper doesn't thrash like the rest of Anthrax's new album, but it's still a rager.

4 BOY JUMPS SHIP – BURN
We really hope this is about making mix CDs on the computer. Say it's so, lads…

5 THE BLACK QUEEN – DISTANCED
Guitar-free electro beats from The Dillinger Escape Plan's Greg Puciato. We rather like it.

ULVER

ATGCLVLSSCAP *(HOUSE OF MYTHOLOGY)*

KK

AMBIENT BLACK METAL HEROES EXPLORE THEIR OWN BACK PASSAGES

FROM THE primal black metal trilogy of their earliest albums, through a lengthy career packed with more evolution than a Pokémon marathon, Ulver have frequently been acclaimed as godlike geniuses. Usually there's been good reason, but ATGCLVLSSCAP (the title's taken from the signs of the zodiac rather than a cat walking over the keyboard) doesn't quite do it. Plucked from a series of improvisation-heavy gigs from 2014, the album is one long ambient jam and precisely as exciting as that sounds. There are some nice hypnotic grooves, but this smells mostly of self-indulgence. Worse, it's boring as hell, proving that even geniuses can misstep.

DOWNLOAD: Cromagnosis.
FOR FANS OF: Anathema, Sunn O))).
PAUL TRAVERS

BORKNAGAR

WINTER THRICE *(CENTURY MEDIA)*

KKKK

BLACK METAL'S MOST UNPRONOUNCEABLE GET STUCK INTO THE COLD SEASON

LIKE MANY of their '90s Scandinavian extreme metal contemporaries, Borknagar have drifted further and further away from their evil roots, embracing folk and progressive influences to reflect more light within their once hope-deprived wall of sound. But the Norwegians have always been a metal band at heart, and 10th album Winter Thrice brings more of their recent cosmic heaviness, creating grandiose symphonies that very much feel fit for kings. Part of that would be down to the instantly-recognisable, rousing vocals from ex-Dimmu Borgir man ICS Vortex, who returned in 2010 after leaving 10 years prior. Tracks like The Rhymes Of The Mountain, Cold Runs The River and album closer Terminus are proof that, even after two decades of evolution, Borknagar continue to amaze.

DOWNLOAD: Winter Thrice.
FOR FANS OF: Emperor, Enslaved.
AMIT SHARMA

more so than main track Shallow. Over in Europe we have German quartet **THE LAMPLIGHTERS** and their **VIEWS (KKK)** album. Echoing the straight-ahead, old-school vibes of the Ramones, with a streak of Against Me!'s modern twist, they're about as surprising as white milk, but the energy that bounces through songs like Here And There and Basement could charge your phone for a week. Saving the best for last, from over the pond in Sacramento, California, comes the self-titled debut album from the excellent **PEACE KILLERS (KKKK)**. Like The Bronx going through their Thin Lizzy and Black Sabbath records, or a more mellow Cancer Bats, this is a riffy take on punk that adds an enormous groove to the genre's snarling noise. A fine start to the next 12 months. The big boys have their work cut out.

***WORDS:** NICK RUSKELL*

Skunk Anansie
STOOSH (ONE LITTLE INDIAN, 1996)

HOW A WEEK IN A REHEARSAL ROOM TURNED THE UK'S PREMIER SOUL-ROCKERS INTO MEGASTARS

IN THE mid-'90s, the mainstream was all about Britpop. The manufactured chart battle between Blur and Oasis was splashed all over the news, but there was also a select group of bands flying the flag for British rock. Foremost amongst these were the London-based Skunk Anansie. Built on gigantic riffs and earth-shaking rhythms, and topped by the huge soul diva vocals of frontwoman Skin, the band scored an instant hit with their debut album, 1995's Paranoid & Sunburnt.

Released just eight months later, Stoosh (the title is a Jamaican term for 'posh' or 'stuck up') took the band's growing buzz and coalesced it into a huge explosion of a sophomore album, rocketing Skunk Anansie into the stratosphere in the process. With Skunk's new album, Anarchytecture, out this week, Skin looks back on how they wrote the album that made them stars in just nine days…

WAS THE RELEASE OF STOOSH SO SOON AFTER YOUR DEBUT A DELIBERATE ATTEMPT TO KEEP THE MOMENTUM GOING?
SKIN (*VOCALS*): "We were definitely riding a wave since the first album, but they weren't as close as it appears because we actually recorded Paranoid… in '94. It came out a year later and it just kind of exploded because of the work we'd done. We felt like we needed to keep it all going, so we thought we should do a second album as quickly as possible, and that was Stoosh. It was a crazy, crazy time."

HOW LONG DID IT TAKE TO WRITE?
"We had Hedonism (Just Because You Feel Good) already, but that was the only song we actually had. The rest of the album was done in about nine days before we went in to record it! We had some skeletal ideas but it was literally written in those nine days. It was fast."

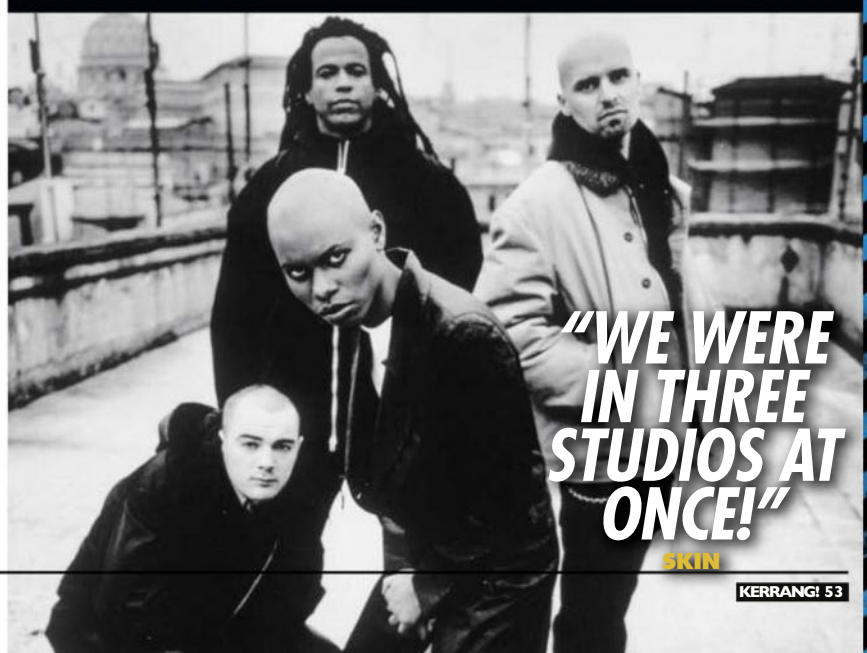
WAS THE RECORDING PROCESS AS HURRIED AS THE WRITING?
"It was crazy, because even then we recorded the album in four weeks and we were doing press every weekend as well. I think that whole period of recording Stoosh was the most intense period any of us have ever had, before or since. We were working until 4am, we had three studios running at the same time to get all the songs, so I was going from one studio to another in Milton Keynes. It was really intense. We did the album with GGGarth [producer Garth Richardson, Biffy Clyro, Rage Against The Machine]. He's a great producer, but he has a very intense way of recording because he likes everything to be perfect. It was really, really exhausting."

DID THAT PRESSURE PUT A STRAIN ON RELATIONSHIPS WITHIN THE BAND?
"It didn't, actually, because we were all in it together. One thing about Skunk Anansie is that we actually work much better under pressure. When things get really tough and we're all really exhausted and working hard, it tends to bring the best out of us. When things are more calm and easy, we tend to get a little bit lazy."

HOW DO YOU FEEL LOOKING BACK ON HOW BIG IT MADE YOU?
"We knew we had some good songs but you never really know when you're having success, because it's always just behind you. It didn't really catch up to us until we stopped to write the third album [1999's Post Orgasmic Chill]. Then our manager told us we could record wherever we liked, we could have whatever producer we liked. We asked him why and he said, 'Because you have lots of money,' and we were like, 'Really?!' It didn't really hit us until then."

***Kerrang! Radio** play it all at 10pm, January 14!*

***WORDS:** PAUL TRAVERS*



K!LOBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Christ knows what Batman's been up to, but he looks like he needs to go to bed. We think this is the basic plot of Batman v Superman. If it's not, Hollywood really missed a trick. Idiots.
£13.50 Plastichead.com

There are many ways to pay tribute to Lemmy. Playing Motörhead, with Motörhead picks, seems the best to us.
£6.99 EMP-online.co.uk

Are you a skeleton? Do you want to implode the universe? Put this on, start an infinity loop, and *voilà*! Thanks for that…
£13.50 Plastichead.com

Spend money the Super Mario way with this wallet. It's cool, but, try as we might, we can't play Tetris on it.
£11.99 EMP-online.co.uk

Interesting sports stat: Eddie hit 32-and-a-half home runs in a single game. How? Dunno, but he did it in this very shirt.
£19.99 Grindstore.com

New Years Day have hit upon a killer idea – spooky instructions on hats! Creep, scare, chainsaw attack…
$14.95 (£10.23) Absolutemerch.com

If, like us, the biggest question going through your mind while watching The Force Awakens was, 'What does BB-8 actually stand for?' then wonder no more. We can exclusively reveal that it stands for Bag Bag-8. Which is bloody obvious when you think about it. No spoilers, but we can't believe we missed it. Bag Bag. Sorted.
£28.99 Grindstore.com

Diamond Eyes owl got pissed at the office party, photocopied his face. Owl is now on a HR warning.
£14.99 Grindstore.com

What happens when you put on Poké-socks? Your toenails take on special powers. Try it, go on.
£9.99 Grindstore.com

Sabbath earrings! The absolutely perfect thing for letting people know your earlobes love Black Sabbath.
$8 (£5.48) Hellcatboutique.com

It's winter here, but summer in Aus. So, Parkway actually put a strand of sun in every hoodie thread for extra warmth.
£31 Plastichead.com

Everyone will love this Adventure Time ukulele. They'll hate you *playing* it, but they'll think it looks cool.
£31.99 Forbiddenplanet.com

Imagine if the secret to alien life was hidden in a patch. It's really not, but just imagine. It'd rule.
$8 (£5.48) Hipposausage.com

Stay punk-as-fuck while you stop your hands freezing off with these. Next up, Discharge long johns…
£9.99 Grindstore.com

He's a cereal killer… but he *is* cereal! Thus breaking the ancient law that breakfast goods never kill their own.
£9.99 Grindstore.com

See, there are two ways of putting a big slash on your shirt. One involves a man with a top hat and a Gibson Les Paul. The other sees you looking like you had a fight with a threshing machine. Choose wisely.
£14.99 Grindstore.com

Two problems here: one, decapitated heads can't talk. Two, how's Bart breathing? No matter: it's still the Best. Badge. Ever.
$10 (£6.95) Couchgag.bigcartel.com

What do you want from Kirk Hammett, more than a new 'Tallica album? Horror toys? YOU GOT IT!
$50 (£34.25) Tinmanmerchandising.com

GERARD WAY

WHAT'S GERARD GOT UP HIS SLEEVE FOR 2016? COULD THIS STUFF BE A CLUE? WE DUNNO. JUST WEAR IT…

If Gerard was an anime character he'd look like this. The colossal tentacles that can crush a building have, sadly, fallen off the bottom. But he'd have them. Definitely.
$19.99 (£13.71)
Store.gerardway.com

Lola in real life is weird and terrifying. So, naturally, what you want is your own, sitting at the end of your bed, ready to scare the bejesus out of you when you get up for a midnight piss.
$44.99 (£30.85)
Store.gerardway.com

It's the mark of the true icon, being recognisable by shape. It worked for Mickey Mouse. And who else is this gonna be? David Bowie? Maybe. But it's Gerard, innit? We're just messing with you.
£42
Redbubble.com

You know how toys come to life when you leave them alone at night? This one will organise a parade with the other toys and get them to make a high-concept album. Eyes peeled.
$10 (£6.86)
Hottopic.com

You see what we mean when we say Lola's terrifying? Look! She's bigger than the world! And, more worryingly, Gerard's bigger than Africa. You'll ruin that blue suit growing that big, man.
$19.99 (£13.71)
Store.gerardway.com

You could have the real Gerard hanging off your ear, but it'd be a hell of a painful accessory. Plus, there's only one of him, so you couldn't have a pair. Just get a set of these instead. Much easier.
£8.43
Etsy.com

DON'T MISS

AIDEN

ON THEIR LAST-EVER TOUR, THE GODFATHERS OF NEW GRAVE ARE TAKING OVER LONDON. HOPE THEY'VE PACKED THEIR OYSTER CARDS...

HEY, WILL! THIS IS THE UK LEG OF AIDEN'S FINAL TOUR – HOW IS IT GOING SO FAR?

WILLIAM FRANCIS (VOCALS): "It's been going alright, man. We finished up the U.S. leg before Christmas, and the shows all went better than expected, so it's a nice way to say goodbye. It's important that we say goodbye properly to the UK. It's been a place of great inspiration and great happiness to me for a number of years."

YOU KEEP SELLING OUT LONDON SHOWS AND ADDING MORE – ARE YOU LOOKING FORWARD TO THE ACOUSTIC ONE?

"Oh yeah! I've never actually done a fully acoustic set with Aiden before. I've done acoustic shows myself, but this will be something really all of its own making. We're not going to do Nightmare Anatomy in full that night, we'll change things up a bit."

HOW WOULD YOU SAY YOU'VE CHANGED OVER THE LAST 10 YEARS?

"Well, for starters, I don't go by wiL any more, and I'm obviously much more experienced as a singer. In 2005 I spent nearly every fucking tour just trying to get *through* the tour, because I couldn't sing the songs properly. I'd throw my voice out the first night, and then struggle through at all the other shows, which was a total fucking nightmare. It's definitely for the best that now I can sing properly."

WHAT ARE SOME OF THE STRANGER SIGHTS YOU HAVE SEEN FROM THE STAGE OVER THOSE YEARS?

"Y'know what? The actual strangest thing I ever saw was when we were in Russia for the first time, and we headlined a Moscow show. The kids were going in-*fucking*-sane. It was like going to a 1980s Cro-Mags show, it was so fucking gnarly, and I'd never a seen a crowd go off like that. In the middle of this, someone lit a fucking *flare* and was running around the mosh-pit with it (*laughs*)! If you did that in the States or the UK, you'd get thrown out of the venue so fast you wouldn't believe it! But hey, that's just good ol' Russia!"

> ***"IT'S IMPORTANT TO SAY GOODBYE PROPERLY..."***
> **WILLIAM FRANCIS**

AND WHAT'S THE STRANGEST THING YOU'VE BEEN ASKED TO SIGN?

"A pacemaker (*laughs*)! That was fucking *strange*! I think it belonged to the grandparent of the person asking to have it signed, so I was basically signing something that had been inside someone."

FINALLY, WHAT DO YOU HAVE PLANNED FOR THE REST OF THIS YEAR?

"We're beginning production on some new William Control material in February. I don't know if it'll be for a full-length or what form it might take. I know I'm going to take some time off from touring, which is something I've needed to do for a while, and I doubt I'll tour again until fall of 2016, at the earliest. I like not having a plan and just seeing how things unfold. I also have another book coming out this year – I've almost finished writing it and it'll be good to get that out there."

DATES: Manchester Sound Control January 16, Newcastle Think Tank 17, Glasgow Cathouse 18, Leeds Key Club 20, Birmingham Rainbow 21, Sheffield Corporation 23, Bristol Tunnels 24, Plymouth Junction 25, Swansea Scene 26, Southampton Joiners 27, London Camden Underworld 29, London Highbury Garage 30 (acoustic), London Camden Underworld 31. Support: Ashestoangels, Never Found.

WORDS: DAN SLESSOR. **PHOTO:** LISA JOHNSON

YOUR WEEK!

KERRANG! DAY JANUARY 13

BIRMINGHAM Aversions Crown, Rings Of Saturn, A Night In Texas (Rainbow)
BRIGHTON Cancer Bats, Incite (Concorde 2)
LONDON Luciferian Light Orchestra, Ego Fall, Imperial Age (O2 Academy Islington)
MANCHESTER Three Days Grace, We Are The Ocean (O2 Ritz Manchester)
NORWICH Alien Ant Farm, InMe, The Dirty Youth (Waterfront)
YORK Motor Sister, Jared James Nichols, The Bastard Sons (Fibbers)

THURSDAY JANUARY 14

CARDIFF Turnover (Clwb 14)
DUBLIN Motionless In White, New Years Day (Academy)
GLASGOW Therion, Luciferian Light Orchestra, Ego Fall, Imperial Age (Classic Grand)
GLASGOW Three Days Grace, We Are The Ocean (Garage)
LONDON Henry Rollins (Barbican)
LONDON Alien Ant Farm, InMe, The Dirty Youth (Electric Ballroom, Camden)
MANCHESTER Motor Sister, Jared James Nichols, The Bastard Sons (Sound Control)
NORWICH Greg Barnett (The Menzingers), Bobby Barnett (Captain, We're Sinking) (Owl Sanctuary)
NORWICH Cancer Bats, Incite (Waterfront)
PLYMOUTH Aversions Crown, Rings Of Saturn, A Night In Texas (Hub)

FRIDAY JANUARY 15

BELFAST Motionless In White, New Years Day (Mandela Hall)
BIRMINGHAM Henry Rollins (Town Hall)
DUBLIN Therion, Luciferian Light Orchestra, Ego Fall, Imperial Age (Academy)
EXETER Turnover (Exchange)
EXETER Cancer Bats, Incite (Phoenix)
LEEDS Greg Barnett (The Menzingers), Bobby Barnett (Captain, We're Sinking) (Brudenell Social Club)
LONDON Locrian (Black Heart, Camden)
LONDON Aversions Crown, Rings Of Saturn, A Night In Texas (Boston Music Room)
LONDON Three Days Grace, We Are The Ocean (O2 Forum Kentish Town)
MANCHESTER Alien Ant Farm, InMe, The Dirty Youth (Club Academy)
NORTHAMPTON Despite My Deepest Fear, Exist Immortal (Racehorse)
SHEFFIELD Motor Sister, Jared James Nichols, The Bastard Sons (Corporation)

SATURDAY JANUARY 16

GLASGOW Greg Barnett (The Menzingers), Bobby Barnett (Captain, We're Sinking) (13th Note)
LONDON Henry Rollins (Barbican)
LONDON Motor Sister, Jared James Nichols, The Bastard Sons (Underworld, Camden)
MANCHESTER Despite My Deepest Fear, Exist Immortal (AATMA)
MANCHESTER Therion, Luciferian Light Orchestra, Ego Fall, Imperial Age (Academy)
MANCHESTER Aiden, Ashestoangels, Never Found (Sound Control)
NOTTINGHAM Turnover (Bodega)
PLYMOUTH Cancer Bats, Incite (Hub)
PORTSMOUTH The Temperance Movement (Pyramids Centre)
SHEFFIELD Alien Ant Farm, InMe, The Dirty Youth (Corporation)

SUNDAY JANUARY 17

BIRMINGHAM Turnover (Cellar)
BRISTOL Cancer Bats, Incite (Marble Factory)
CAMBRIDGE Alien Ant Farm, InMe, The Dirty Youth (Junction)
GLASGOW Despite My Deepest Fear, Exist Immortal (Audio)
MANCHESTER Motionless In White, New Years Day (Club Academy)
MANCHESTER Greg Barnett (The Menzingers), Bobby Barnett (Captain, We're Sinking) (Star & Garter)
NEWCASTLE Aiden, Ashestoangels, Never Found (Think Tank?)
NORWICH The Temperance Movement (UEA)

MONDAY JANUARY 18

BRIDGEND Cancer Bats, Incite (Hobos)
GLASGOW Aiden, Ashestoangels, Never Found (Cathouse)
GLASGOW Henry Rollins (O2 Academy Glasgow)
NEWCASTLE Despite My Deepest Fear, Exist Immortal (Think Tank?)
NORWICH Turnover (Owl Sanctuary)
NOTTINGHAM Motionless In White, New Years Day (Rescue Rooms)

TUESDAY JANUARY 19

ABERDEEN The Temperance Movement (Beach Ballroom)
BIRMINGHAM Despite My Deepest Fear, Exist Immortal (Rainbow)
EXETER Alien Ant Farm, InMe, The Dirty Youth (Lemon Grove)
LEEDS Motionless In White, New Years Day (Stylus)
NEWPORT Greg Barnett (The Menzingers), Bobby Barnett (Captain, We're Sinking) (Le Pub)
NORWICH Beach Slang (Owl Sanctuary)
READING Cancer Bats, Incite (Sub89)
SOUTHAMPTON Turnover (Joiners)

RIDER OF THE WEEK

ARTIST: ANTHRAX

Kellogg's multipack cereal? We wanna go to the thrash metallers' dressing room for dinner.

ANTHRAX

48 large bottles of FIJI spring water
6 bottles of San Pellegrino
Pilsner and local ale
1 bottle of red wine (Bordeaux/Barolo)
1 bottle of Crown Royal
1 bottle of Maker's Mark whiskey
1 Grey Goose Vodka
1 bottle of Fernet-Branca
1 quart of low-fat milk
1 quart of fresh-squeezed orange juice
12 pack of Coca-Cola
12 pack of Diet Coke
12 pack of Bundaberg Ginger Beer
6 Red Bulls
8 Clif Bars (chocolate peanut butter crunch flavour)
1 vegetable tray, to include: broccoli, carrots, cucumber, cauliflower, tomatoes
1 fresh fruit tray, to include: bananas, pineapple, strawberries, blueberries, apples
1 package of Thomas' English Sourdough Muffins (Mon/Wed/Fri)
1 loaf of whole wheat bread
1 bag of almonds / 1 bag of cashews
2 packs of MorningStar Farms Veggie Sausage Patties
1 pack of Original Veggie Burgers
4 bottles of blue Powerade
1 small jar of Skippy peanut butter
1 small jar of Smuckers Grape Jelly
1 large Cadbury's Dairy Milk Chocolate bar
2 packs of M&M's (1 plain / 1 peanut)
2 bags of Twizzlers (1 Red / 1 Chocolate)
1 assorted Kellogg's multipack cereal
2 bags of assorted chips
1 container of plain yogurt
1 box of Alpen cereal
1 box of Quaker 100% Natural Granola Oats, Honey & Raisins (Tue/Thur/Sat)
1 box of Kellogg's Raisin Bran (Tue/Thur/Sat)
1 pound of Starbucks coffee (Mon/Fri)
1 pack of Veggie Brand Pepper Jack Soy Cheese slices

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

6 INSANELY GOOD BLINK-182 VIDEOS

KERRANG! TV – JANUARY 13, 3.30PM

The pop-punks have been missing from our ears for aaages now, so here's some insanely good videos to tide you over. All The Small Things definitely won't be in there… that one's rubbish.

MÖTLEY CRÜE'S FINAL SHOW IN LA

YOUTUBE

When the Crüe took to LA's Staples Center on New Year's Eve for their last show ever, Tommy Lee's drum-kit rollercoaster got stuck in the air and Vince Neil bawled his eyes out. You can relive that eventful evening on YouTube like we just did. No, we are not crying, we just have hairspray in our eyes, OKAY!?

BRING ME THE HORIZON – DROWN (LIVE FROM MAIDA VALE)

YOUTUBE

In preperation for their full-orchestra show at the Royal Albert Hall on April 22, the Sheffield sluggers have sorted us out with a stringy taster. It's like that bit in Titanic when the ship's about to go down, only nobody needs to fight over a life raft. Yay!

MY FIRST GIG

WHO: AIR SUPPLY, ASTROWORLD, HOUSTON, TEXAS, 1981

ALL OUT OF LOVE? AT HIS FIRST GIG, THIS METAL FRONTMAN WAS ABSOLUTELY FULL OF THE STUFF…

BURTON C. BELL, FEAR FACTORY

"My first gig was in 1981 and I was 12. My twin brother Ben and I had a vinyl copy of Air Supply's [1981] album The One That You Love. We both had a couple of favourite songs on it and we would sometimes lip-sync to the album as it played.

"On that album tour cycle they were to play Houston's pre-eminent amusement park AstroWorld, which was next door to 'the eighth wonder of the world', the Astrodome. We had saved our money to buy the $12 tickets for ourselves and we arrived on time to the outdoor show in a field – there was no opening act.

"Air Supply went on promptly at 8pm. Their staging was an amazing lunar surface with moon rocks, which the musicians would play on top of, or behind, as the thick mist of dry ice covered the stage. All the band members wore one-piece jumpsuits, in all the different colours of the rainbow. They also had the first laser light show I ever saw, and it was amazing!

"After the show, my brother and I had enough money between the two of us to purchase one shirt for $15. It was a light-blue shirt with the album cover – a hot-air balloon – and we agreed on a system where by he would wear it the first week, and I would wear it the second week.

"I thought the show was fun! The light show was incredible, and I wanted to be that band onstage 'wowing' the crowd. No-one else I know can say they saw Air Supply in concert during their 'heyday'!"

Air Supply

GENERAL ADMISSION

SPOTLIGHT ON...

NEWBURY

A TOWN WE'RE RENAMING GREAT-FOR-NEW-MUSIC-BURY...

JORDAN FISH (KEYBOARDS), BRING ME THE HORIZON

HEY, JORDAN! WHAT WAS THE LOCAL MUSIC SCENE LIKE IN NEWBURY WHEN YOU WERE GROWING UP?

"We had a small venue in **Newbury** – which is my hometown – when I was growing up. It was basically a youth centre but it had a venue and some practice rooms in there, too. It was run by a woman called **Sue Edgar** and it was the best thing for local bands! It was only £9 to rehearse there for the whole day and they used to put on shows every Saturday night where all local bands would play. I remember the queue used to be all the way round the corner to get in, it was so popular. We all used to sneak spirits in and get drunk – I remember passing out on my friend's sofa and throwing up on myself when I was 15 after one of the band nights!"

AND WHAT'S THE BEST THING ABOUT THE LOCAL MUSIC SCENE NOW?

"The music scene in **Newbury** has been a bit quieter in the last few years as there's no good venues for local bands any more. Hopefully someone will get something started soon. Back in the day, though, we had bands like **Biffy Clyro** and **Hundred Reasons** play."

WHAT PLACES ARE THERE FOR BANDS TO PLAY?

"The **Newbury Corn Exchange** used to be a decent venue. I remember winning a local battle of the bands there when I was 16. The band broke up soon after that, but it was my first experience of achieving anything in music, and it felt like the biggest deal in the world at the time. I'm still friends with the guys from my first band now and they're really supportive, which is pretty cool. Other than that, there's really not much in **Newbury** – you have to go to **Oxford** or **Reading** if you want a decent-sized venue."

WHAT'S THE BEST GIG YOU'VE EVER SEEN IN NEWBURY?

"The best I can remember in **Newbury** was **Biffy Clyro**. It was just around the time when they released Infinity Land [2004] and they were blowing up a bit. I don't think anyone knew they'd end up headlining **Reading & Leeds** festival, though..."

WE HEAR YOU USED TO OWN A STUDIO IN NEWBURY... TELL US ABOUT THAT!

"The studio I used to run in **Newbury** is called **Studio 91**. It's on an old U.S. army airbase and it's really cool. It's owned by a guy called **Sam Winfield** now, and he's killing it at the moment. They never really advertise, so it's all kind of word-of-mouth, but it's really popular. There's a load of rehearsal rooms and a small studio that gets really good results!"

WHAT ADVICE WOULD YOU GIVE TO BANDS TRYING TO MAKE IT IN NEWBURY?

"The same advice I would give to anyone: work hard, enjoy yourself and try and find your own sound."

FINALLY, ARE THERE ANY BANDS FROM THE LOCAL AREA YOU CAN RECOMMEND?

"There's a load coming up, but they're still quite young – ask me again in a year!"

Studio 91: not as menacing as it looks

No, not a set for the Da Vinci Code, just the Corn Exchange

ALOUD.COM
buy your tickets from www.aloud.com

BOOKING NOW

5 SECONDS OF SUMMER
Sheffield Arena April 5, London O2 Arena 7 – 8, Leeds First Direct Arena 11, Nottingham Capital FM Arena 12, Birmingham Genting Arena 14, Newcastle Metro Radio Arena 18, Glasgow SSE Hydro 19 – 20, Manchester Arena 22 – 23, Belfast SSE Arena 25, Dublin 3Arena 26 – 27.

AC/DC
London Queen Elizabeth Olympic Park Stadium June 4, Manchester Etihad Stadium 9.

AIDEN
Manchester Sound Control January 16, Newcastle Think Tank? 17, Glasgow Cathouse 18, Leeds Key Club 20, Birmingham Rainbow 21, Sheffield Corporation 23, Bristol Tunnels 24, Plymouth Hub 25, Swansea Scene 26 Southampton Joiners 27, London Camden Underworld 29, London Highbury Garage 30, London Camden Underworld 31. Support: Ashestoangels, Never Found.

ALICE COOPER
Stone Free Festival @ London O2 Arena June 18 – 19.

ALIEN ANT FARM
Norwich Waterfront January 13, London Camden KOKO 14, Manchester Club Academy 15, Sheffield Corporation 16, Cambridge Junction 17, Exeter Lemon Grove 19, Bournemouth Old Firestation 20, Brighton Concorde II 21. Support: InMe, The Dirty Youth.

ALL TIME LOW
Cardiff Arena February 10, London O2 Arena 11, Manchester Arena 12, Birmingham Barclaycard Arena 13, Glasgow SSE Hydro 15, Dublin 3Arena 16. Support: Good Charlotte, Against The Current.

AMERICAN IDIOT: THE MUSICAL
Leicester Curve Theatre March 19 – 26, Bromley Churchill Theatre March 30 – April 2, Manchester Palace Theatre 4 – 9, Cardiff New Theatre April 19 – 23, Portsmouth Kings Theatre April 26 – 30, Oxford New Theatre May 3 – 7, Birmingham New Alexandra Theatre May 10 – 14, Sunderland Empire May 24 – 28, Glasgow King's Theatre May 31 – June 4.

BABYMETAL
London SSE Arena Wembley April 2.

BARONESS
Southampton Engine Room February 24, O2 Ritz Manchester 25, Leeds University Stylus 26, Clydebank Garage 28, O2 Institute Birmingham 29, London Camden KOKO March 1.

BASEMENT
Bristol Marble Factory February 7, Glasgow King Tut's 8, Leeds Stylus 9, Manchester Academy II 10, Norwich Waterfront 11, London O2 Shepherd's Bush Empire 12. Support: Tigers Jaw.

BEACH SLANG
Norwich Owl Sanctuary January 19, Birmingham Rainbow 20, Manchester Star & Garter 21, Glasgow Hug & Pint 22, Newcastle Think Tank? 23, Leeds Brudenell Social Club 24, Nottingham Bodega 26, London Camden Barfly 27, Bristol Exchange 28, Southampton Joiners 29, Brighton Green Door Store 30.

BLACK STONE CHERRY
Cardiff Motorpoint Arena January 28, Nottingham Capital FM Arena 29, Liverpool Echo Arena 30, Glasgow SSE Hydro February 1, Birmingham Barclaycard Arena 2, London SSE Arena Wembley 4, Leeds First Direct Arena 5, Manchester Arena 6. Support: Shinedown, Halestorm, Highly Suspect.

BLOODSTOCK
Line-up: Slayer, Mastodon, Twisted Sister, Venom, Behemoth, DragonForce, Paradise Lost, Rotting Christ, Anthrax, Gojira, Satyricon, Fear Factory, Symphony X, Acid Reign, Derbyshire Catton Park August 11 – 14.

BRIAN FALLON & THE CROWES
O2 Ritz Manchester April 5, O2 ABC Glasgow 6, O2 Institute Birmingham 7, London Camden KOKO 8, Nottingham Rock City 9, O2 Academy Bristol 10.

BRING ME THE HORIZON
London Royal Albert Hall April 22. Nottingham Arena November 2, Birmingham Barclaycard Arena 4, London O2 Arena 5, Sheffield Arena 6, Manchester Arena 8, Glasgow SSE Hydro 9.

CANCER BATS
Brighton Concorde II January 13, Norwich Waterfront 14, Exeter Phoenix 15, Plymouth Hub 16, Bristol Marble Factory 17, Bridgend Hobos 18, Reading Sub89 19, Stoke Sugarmill 20, Nottingham Rescue Rooms 21, O2 Academy2 Birmingham 22, Manchester Academy III 23, Leeds Key Club 24, Glasgow Garage 25, O2 Academy2 Newcastle 26, O2 Academy2 Liverpool 27, London Tufnell Park Dome 28. Support: Incite.

CHRIS CORNELL
Belfast Ulster Hall April 24, Dublin Olympia Theatre 25, Manchester Bridgewater 27, Glasgow Royal Concert Hall 29, Bristol Colston Hall 30, Birmingham Symphony Hall May 2, London Royal Albert Hall 3.

CITY AND COLOUR
Brighton Dome February 18, Cardiff Great Hall 19, Manchester Albert Hall 20, Dublin The Helix 22, Belfast Mandela Hall 23, O2 Academy Glasgow 24, London Troxy 26 – 27.

COHEED AND CAMBRIA
Cardiff Uni Great Hall January 31, Manchester O2 Ritz February 1, London O2 Forum Kentish Town 2. Support: Glassjaw, Crooks.

CONVERGE
London Brixton Electric April 13. Support: Blood Moon.

CRADLE OF FILTH
Chester Live Rooms March 12, Dublin Academy 13, Belfast Limelight 14.

CROSSFAITH
Southend Chinnery's March 16, Portsmouth Wedgewood Rooms 17, Brighton Haunt 18, Cardiff Y Plas 19, Plymouth Hub 20, Leeds Key Club 22, Reading Sub 89 23, Wolverhampton Slade Rooms 24, O2 Academy2 Liverpool 25, Manchester Academy II 26, Glasgow King Tut's 28, Sheffield Corporation 29, Norwich Waterfront 30, London Brixton Electric 31.

DEAFHEAVEN
Bristol Fleece March 13, London Heaven 14. Support: Myrkr.

DEFEATER
O2 Academy3 March 14, Glasgow Cottiers Theatre 15, Manchester Star & Garter 16, London King's Cross Scala 17. Support: Break Even, Kids Insane.

THE DEFILED
Milton Keynes Craufurd Arms January 26, Oxford Bullingdon 27, Norwich Waterfront Studio 28, York Duchess 29, Sheffield Corporation 30, Nottingham Rescue Rooms 31, Newcastle Think Tank? February 2, Chester Live Rooms 3, Swansea The Scene 4. Support: Forever Never, Vampires Everywhere.

DEFTONES
London SSE Arena Wembley June 3.

DESERTFEST
Line-up: Electric Wizard, Elder, Godflesh, Crowbar, Conan, Raging Speedhorn, Witchsorrow. London various venues April 29 – May 1.

DOWNLOAD FESTIVAL
Line-up: Rammstein, Black Sabbath, Iron Maiden, Korn, Megadeth, Disturbed, Nightwish, Deftones, The Amity Affliction, Counting Days, Gutterdämmerung, Havok, Killswitch Engage, Skillet, Twin Atlantic, Fort Hope, Architects, Atreyu, Beartooth, Black Foxxes, DEAD!, Down, Milk Teeth, Neck Deep, Rival Sons, Skindred, Tesseract, Lawnmower Deth, Attila, Billy Talent, Breaking Benjamin, Delain, Don Broco, Frank Carter & The Rattlesnakes, Ghost, Gojira, Halestorm, Ho99o9, Saxon, Shinedown, Tremonti. Donington Park June 10 – 12.

DREAM THEATER
London Palladium February 18.

ENTER SHIKARI
O2 Academy Glasgow February 18, Edinburgh Corn Exchange 19, Nottingham Capital FM Arena 20, Bournemouth BIC 22, Cardiff Motorpoint Arena 23, Manchester Victoria Warehouse 25, London Alexandra Palace 27. Support: The Wonder Years, The King Blues.

ESCAPE THE FATE
Manchester Club Academy January 28, Glasgow Cathouse 29, Nottingham Rescue Rooms 30, London Camden Electric Ballroom February 16. Support: Fearless Vampire Killers, New Years Day, Like A Storm.

EVERY TIME I DIE
London Borderline May 31, London Camden Underworld June 1, London Tufnell Park Dome 2, London Old Blue Last 3.

FEARLESS VAMPIRE KILLERS
O2 Academy2 Newcastle March 2, O2 Academy3 Birmingham 3, Edinburgh Electric Circus 4, Sheffield Corporation 5, Liverpool Arts Club 7, Cardiff Clwb Ifor Bach 8, Southampton Talking Heads 9, Norwich Arts Centre 10.

FRANK CARTER & THE RATTLESNAKES
Belfast Voodoo February 9, Stoke Sugarmill 17, Brighton Haunt 20.

FUNERAL FOR A FRIEND

TRIVIUM

Norwich UEA March 20, Ipswich Corn Exchange 21, Portsmouth Pyramids 22, Bristol Academy 23, O2 Academy Oxford 25, Lincoln Engine Shed 26, O2 Academy Leicester 27, York Barbican 29, Middlesbrough Empire 30, Kilmarnock Grand Hall 31, Aberdeen Beach Ballroom April 1.

JUST ANNOUNCED

AGHAST!
Bristol Gryphon February 14, Birmingham Scruffy Murphys 17, Swansea Lemon Factory 18, Kettering Prince Of Wales 19, Luton Castle Tavern 20, London Camden Black Heart 21.

THE BLACK QUEEN
London Oslo February 5.

BLACK STONE CHERRY
London Borderline January 24.

BRING ME THE HORIZON
Dates added: London O2 Arena October 31, Bournemouth BIC November 1.

THE COLOUR LINE
Basingstoke Sanctuary March 23, Doncaster Vintage 24, Corby Hut 25, Plymouth Underground 26, London Camden Black Heart 28, Manchester AATMA 29, Liverpool Baltic Social 30, Hull O'Rileys 31, Glasgow Nice N Sleazy April 1.

CRADLE OF FILTH
Support added: Winterfylleth (Dublin and Belfast only).

THE DEFILED
Norwich Waterfront Studio May 3, Swansea Scene 4, Chester Live Rooms 5, Newcastle Think Tank? 6, Sheffield Corporation 7, Nottingham Rescue Rooms 8, York Duchess 10, Milton Keynes Craufurd Arms 11, Oxford Bullingdon 12. Support: Forever Never.

FEARLESS VAMPIRE KILLERS
Support added: Vukovi, Miss Vincent.

THE JOY FORMIDABLE
Manchester Deaf Institute Feberuary 21, Cardiff Ifor Bach 22, London Oslo 23, Birmingham Rainbow Courtyard 24, Glasgow King Tut's 25.

SO PITTED
London Shacklewell Arms March 7, Leeds Brudenell Games Room 8, Brighton Green Door Store 9.

SORORITY NOISE
Nottingham Rock City Basement February 22, Leeds Key Club 23.

CardiffY Plas April 5 – 6, Manchester Ritz 8 – 9, Glasgow O2 ABC 10 – 11, Birmingham O2 Institute 13 – 14, London O2 Shepherd's Bush Empire 15 – 16. Support: Shai Hulud, ZOAX.

GHOST
London Palladium March 2.

HECK
Newcastle Think Tank? March 13, Glasgow Cathouse 14, Manchester Star & Garter 15, Cheltenham Frog & Fiddle 17, Swansea Riff Raff @ Sin City 18, Bath Moles 19, Southampton Joiners 20, London Borderline 21.

IMPERICON FESTIVAL
Line-up: Hatebreed, Northlane, Emmure, blessthefall, Chelsea Grin, Hundreth. Manchester Academy May 2, London O2 Forum Kentish Town 3.

IN THIS MOMENT
London O2 Forum Kentish Town May 25, Birmingham Institute 26, Manchester Academy 27, O2 Academy Glasgow 28.

ISLE OF WIGHT FESTIVAL
Line-up: Queen + Adam Lambert, Stereophonics, Twin Atlantic, SixxA.M and more! Seaclose Park, Newport June 9 – 12.

ISSUES
CardiffY Plas May 24, London Camden KOKO 25, O2 Manchester Ritz 26, Glasgow Garage 27, Southampton Engine Rooms 31.

KERRANG! TOUR 2016
Line-up: Sum 41, Frank Carter & The Rattlesnakes, ROAM, Biters. Dublin Academy February 10, Cardiff Great Hall 11, Birmingham O2 Institute 12, Glasgow O2 ABC 13, Newcastle University 15, Norwich UEA 16, Manchester Albert Hall 18, London O2 Forum Kentish Town 19.

LIFE OF AGONY
London Camden Electric Ballroom March 17, Wolverhampton Slade Rooms 18, Manchester Club Academy 19.

MACHINE HEAD
Norwich Open March 2, Nottingham Rock City 3, Belfast Limelight 5, Dublin Olympia 6, Manchester Academy 8, Cardiff Great Hall 10, London Eventim Apollo 11, O2 Academy Glasgow 12.

MALLORY KNOX
Milton Keynes Craufurd Arms January 30.

MANIC STREET PREACHERS
Swansea Liberty Stadium May 28, Echo Arena May 13, Birmingham Genting Arena 14, London Royal Albert Hall 16 – 17, Leeds First Direct Arena 20, Glasgow SSE Hydro 21. Support: Editors.

MAYBESHEWILL
London Camden KOKO April 15.

MAYDAY PARADE
Exeter Lemon Grove January 26, O2 Academy Bristol 27, Norwich UEA 28, Birmingham O2 Institute 29, Manchester Ritz 30, O2 Academy Newcastle 31, Dublin Academy February 2, O2 ABC Glasgow, 3, Nottingham Rock City 4, London Troxy 5, Leeds University 6, Portsmouth Pyramids 7. Support: The Maine, Have Mercy, Beautiful Bodies.

MEMPHIS MAY FIRE
London Camden Electric Ballroom May 31. Support: We Came As Romans, Miss May I.

MONSTER MAGNET
London O2 Forum Kentish Town March 19. Support: Orange Goblin, Scorpion Child.

MUSE
Birmingham Barclaycard Arena April 2, London O2 Arena 3, Dublin 3Arena 5, Belfast SSE Arena 6, Manchester Arena 8 – 9, London O2 Arena 11 – 15, Glasgow SSE Hydro 17 – 18.

NECK DEEP
O2 Guildhall Southampton April 16, Newcastle University Student Union 18, Leeds Beckett University 19, O2 Academy Liverpool 20. Support: Creeper, WSTR.

NECK DEEP / STATE CHAMPS
Birmingham O2 Institute February 1, O2 Academy Glasgow 2, Manchester Academy 4, Cardiff Great Hall 5, London O2 Forum Kentish Town 6. Support: Creeper, Light Years.

PARKWAY DRIVE
London O2 Academy Brixton February 12, O2 Apollo Manchester 13, O2 Academy Glasgow 14, O2 Academy Birmingham 15. Support: Bury Tomorrow, Thy Art Is Murder.

PURSON
Bristol Louisiana March 9, Nottingham Rock City 10, Norwich Waterfront Studio 11, Milton Keynes Craufurd Arms 12, London 100 Club 16, Exeter Cavern Club 24, Plymouth Junction 25, Southampton Joiners 26, Brighton Hope & Ruin 27, Birmingham Sunflower Lounge 30, Manchester Night & Day 31, Glasgow Audio April 1, Leeds Brudenell 2.

PVRIS
Brighton Concorde April 1, Norwich UEA 2, Newcastle Riverside 3, Glasgow Garage 4, Manchester Academy 6, London O2 Shepherd's Bush Empire 7, Cardiff Great Hall 8, O2 Institute Birmingham 9. Support: K.Flay, Bones and Alvarez Kings (select dates).

READING & LEEDS
Line-up: Red Hot Chili Peppers, twenty one pilots, Slaves, Crossfaith, Eagles Of Death Metal and more! Reading Richfield Avenue and Leeds Bramham Park August 26 – 28.

RECKLESS LOVE
Bristol Thekla March 4, Wolverhampton Slade Rooms 5, Leeds Key Club 6, O2 Academy2 Newcastle 7, Glasgow Cathouse 9, Manchester Gorilla 10, Nottingham Rock City 12, London King's Cross Scala 31.

REFUSED
Glasgow Garage March 22, Manchester Academy 23, Leeds Stylus 24, Brighton Concorde II 25, Birmingham Library 26. Support: Anna Von Hauswolff.

SAOSIN
London O2 Academy Islington April 30.

SIMPLE PLAN
O2 Academy Bristol March 20, Nottingham Rock City 22, Manchester Ritz 23, London O2 Forum Kentish Town 24. Support: Ghost Town.

SKUNK ANANSIE
Manchester Albert Hall February 4, London O2 Forum Kentish Town 5.

SLAM DUNK FESTIVAL
Line-up: Panic! At The Disco, Of Mice & Men, New Found Glory, Four Year Strong, Every Time I Die, Issues, Memphis May Fire, Real Friends. Slam Dunk North – Leeds City Centre May 28, Slam Dunk Midlands – Birmingham NEC 29, Slam Dunk South – Hatfield University Of Hertfordshire 30.

SLEEP
London O2 Forum Kentish Town July 6.

SLEEPING WITH SIRENS
O2 Academy Bristol February 29, Nottingham Rock City March 1, O2 Academy Glasgow 2, O2 Apollo Manchester 4, O2 Academy Birmingham 5, London Camden Roundhouse 6. Support: As It Is, This Wild Life, Beach Weather.

SLIPKNOT
Cardiff Arena February 8, London Alexandra Palace 9 – 10, Birmingham Genting Arena 12, Leeds First Direct Arena 13. Support: Suicidal Tendencies.

SOULFLY
Nottingham Rock City Basement January 29, London O2 Islington Academy 30, Bristol Marble Factory 31, Dublin Academy Green Room 2, Belfast Limelight II 3, Glasgow King Tut's 4, Manchester Academy III 5, Norwich Waterfront 6, Wolverhampton Slade Rooms 7, Brighton Concorde II 8.

THEORY OF A DEADMAN
Newcastle University February 27, O2 ABC Glasgow 28, Leeds Beckett SU 29, London O2 Shepherd's Bush Empire March 2, CardiffY Plas Students Union 3, O2 Academy2 Birmingham 4, Manchester Ritz 5, Norwich Waterfront 6.

TONIGHT ALIVE
London O2 Forum Kentish Town February 18, O2 Ritz Manchester 19, Newcastle University 20, O2 ABC Glasgow 21, Portsmouth Pyramids Centre 23, O2 Academy Bristol 24, O2 Institute Birmingham 26. Support: Our Last Night, Milk Teeth.

TWENTY ONE PILOTS
O2 Academy Leeds February 18, O2 Academy Newcastle 19, Glasgow Barrowland 20, Manchester Academy 21, O2 Academy Birmingham 23, London O2 Academy Brixton 24 – 25, Nottingham Rock City 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

THE USED
O2 Academy Leeds February 20 (performing their self-titled album), O2 Academy Leeds 21 (performing In Love & Death), London O2 Forum Kentish Town 22 (performing their self-titled album), London O2 Forum Kentish Town 24 (performing In Love & Death).

WEDNESDAY 13 (UNDEAD, UNPLUGGED)
Newcastle Think Tank? February 24, Norwich Waterfront 25, Milton Keynes Craufurd Arms 26, London Camden Underworld 27, Bristol Thekla 28, Nottingham Rescue Rooms March 1, York Duchess 2, Birmingham Oobleck 3, Huddersfield Parish 4, Manchester Satan's Hollow 5.

WHILE SHE SLEEPS
Mansfield Intake March 16, Hull Adelphi 17, Huddersfield Parish 18, Bolton Alma 19, Corby Zombie Hut 20, Gravesend Red Lion 22, Brighton Haunt 23, Plymouth Junction 24, Oxford Bullingdon 25, Doncaster Vintage 26.

WOLF ALICE
Belfast Mandela Hall March 4, Dublin Olympia 5, Stoke-On-Trent Keele Uni Students Union 7, Manchester Academy 10, Norwich UEA 11, O2 Academy Oxford 13, Portsmouth Pyramids 14, Glasgow Barrowland 16, York Barbican 17, O2 Academy Leeds 19, Folkestone Cliff Halls 21, Brighton Dome 22, Nottingham Rock City 23, Cardiff Great Hall 24, London O2 Forum Kentish Town 26 27.

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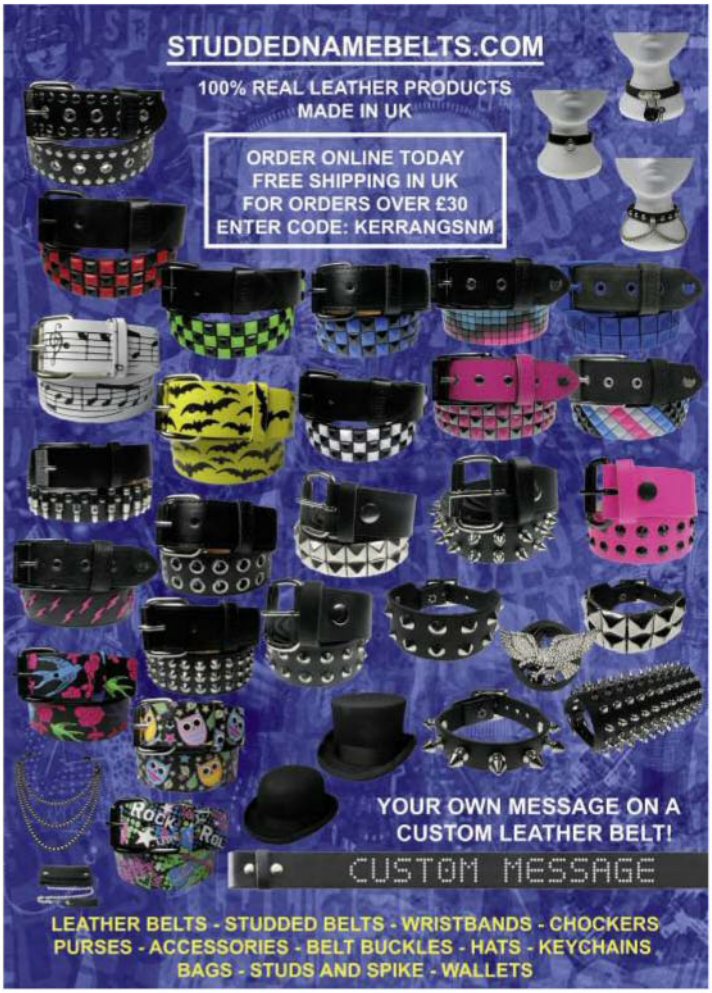

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NEXT WEEK

ON SALE JANUARY 20

SO, NEXT WEEK, WE BRING YOU A FEATURE THAT TOOK MORE OR LESS 1,000 HOURS TO MAKE. OKAY, THAT MIGHT SEEM LIKE A SLIGHT EXAGGERATION, BUT IT CERTAINLY TOOK ALL THE TIME WE HAD. EITHER WAY, BY THE TIME WE WERE FINISHED, WE HAD BRAIN STEW. AND WE WERE A BIT JADED, TOO, TO BE HONEST. BUT THIS IS MUSIC THAT PUTS US IN ANOTHER STATE OF MIND. SEE, IF YOU'RE A FAN OF POP-PUNK, THEN WELCOME TO PARADISE, BECAUSE NEXT WEEK'S ISSUE WILL MAKE YOU FEEL LIKE A KING FOR A DAY – MAYBE LONGER, IT DEPENDS HOW LONG IT TAKES YOU TO READ. OKAY, LOOK, COMING CLEAN FOR A SECOND – WE'RE NOT TOTALLY RESPONSIBLE FOR THE CONTENT... TO BE FAIR, IT WAS A LIST PUT TOGETHER BY A NUCLEAR FAMILY OF ROCK'S GREAT AND GOOD – AND YOU! SO, DON'T KILL THE DJ IF YOUR FAVOURITE SONG IS MISSING. AND DON'T BE A CHUMP!

NEXT WEEK, DON'T MISS OUT ON THE GREATEST GREEN DAY SONGS EVER!

EDITORIAL

WHAT MAKES YOU PANIC?

EDITOR: James McMahon *(Foxes having sex outside my bedroom window)*
DEPUTY EDITOR: George Garner *(Spiders of any shape or size)*
ART EDITOR: Steve Beech *(Last orders bell)*
PRODUCTION EDITOR: Ryan Cooper *("Hey, Ryan, gonna need another page for ads...")*
FEATURES EDITOR: Sam Coare *(NewUpcoming2016UseMe.xlsx)*
PICTURE EDITOR: Scarlet Borg *(The dentist)*
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell *(The prospect of a new Nickelback album)*
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DEPUTY ART EDITOR: Matt Dykzeul *(Discos)*
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DESIGNER: Sophie Bland *(Crowds of people)*
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THE ULTIMATE

ROCKSTAR TEST

NEIL FALLON

CLUTCH

SUPER-AGGRESSIVE POLICEMEN ARE BIG FANS OF THIS BEARDY FRONTMAN AND HIS BAND…

ON ROCK'N'ROLL...

HAVE YOU EVER LAUNCHED A TV THROUGH A WINDOW?

"I have not, but I'm regularly tempted to. In the early days of the band, we had our moments of destructive excitement, not reaching the level of some of the 'greats', but there's a lot of excess energy. I was watching Donald Trump on TV last night, and thankfully my TV's bolted to the wall, so I couldn't rip it off and throw it out…"

WHERE WAS YOUR WEIRDEST FAN ENCOUNTER?

"There was a riot going on in Ballymena, Northern Ireland, and a police officer was clubbing a guy on the ground at two o'clock in the morning. He took off his visor and asked me if I was Neil from Clutch. I didn't know what the right answer was, but I cautiously said, 'Yes,' and he said, 'I love your band, and I'm coming to see you tomorrow.'"

HAVE YOU EVER USED THE 'DO YOU KNOW WHO I AM?' LINE?

"The only time I feel that way is when I'm onstage. Sometimes there'll be people at the front who want to carry on a conversation with you, which is nice, but that's when I'll allow myself a little unbridled ego and point out that I'm kind of doing my job. Off the stage, I'm just another average Joe."

We think you mean an average Neil…

FAILURES AND F'UPS...

HAVE YOU EVER FAILED TO FIND THE STAGE YOU WERE SUPPOSED TO BE ON?

"Yep, I was locked in a stairwell while the rest of the band was onstage once, which was very frustrating. It was probably only about five minutes, but it felt like an eternity. I could hear the crowd, I heard the guitar getting switched on and a crack of the drums – and then a very prolonged awkward silence followed."

IS THERE A SONG IN YOUR CATALOGUE THAT MAKES YOU CRINGE?

"No, because they're all our children. Some of them are more gifted, while others… *aren't*, but I love them just the same. That said, I'm very glad that no videos of us playing Bad Brains covers back at the start of the band exist…"

That's good – let's take the kids for ice cream to celebrate!

LIFESTYLES OF THE RICH AND FAMOUS...

WHAT'S THE MOST EXPENSIVE BOTTLE OF ALCOHOL YOU'VE EVER BOUGHT?

"One Christmas I stuffed my stocking with a $120-bottle of Balvenie 21-year-old single malt Scotch. I feel like I really should have a proper Scotch collection, but it all ends up just being collected in my gut."

DO YOU HAVE ANY MOVIE STARS' NUMBERS IN YOUR PHONE?

"No. I'm not sure if I have a number for anyone *really* famous, though I maybe have some email addresses. I think the most famous person I ever spoke to on the phone was Henry Rollins, when we were asked to do a song for the West Memphis Three benefit compilation [Rise Above: 24 Black Flag Songs To Benefit The West Memphis Three]."

Did you fight over who hung up first? Hope so…

ON THE HYPOTHETICAL...

WOULD YOU RATHER RIDE AN ELEPHANT OR VISIT A ROBOT HIVE?

"It'd have to be the robot hive – that sounds pretty cool. When I wrote that album, I'd been reading a novel with a *human hive* and just thought, 'A robot hive? What's not to like?' Being outnumbered by robots could only be a fun thing, I think, and I'll pass on riding any elephants in the future."

IF YOU SHAVED YOUR BEARD, WOULD YOU HAVE ANY IDEA WHO THAT GUY IS LOOKING BACK AT YOU IN THE MIRROR?

"No, and at this point I think my skin would probably be translucent, it's been a long time since it saw the sun. I've been thinking about shaving it, but every time I have in the past it's always happened while I was very drunk, and I always wake up the next day, put my hand on my face and say, 'O*h shit*!'"

YOU'RE A MASSIVE SCI-FI FAN – WHICH MOVIE WOULD YOU LEAST LIKE TO BE A CHARACTER IN?

"Ex Machina wouldn't be a good one to be in, since the two guys in that don't exactly come out well. I'd *love* to be in Blade Runner, though – that looks like a hell of a lot of fun. I have to admit I'm very bummed, because that movie's set in 2019 and LA looks *nothing* like it's supposed to yet!"

Give it a few more years, Neil, we're sure they're studying the Blade Runner blueprints

SPIRITUAL HEADMELTER...

WHEN A COMPUTER GOES TO SLEEP, DOES IT DREAM?

"Maybe not a computer, but I have a feeling that the internet does. When you read a lot of [speculative fiction novelist] William Gibson you can't help thinking things like that, and [1984 novel] Neuromancer is so prophetic, it's insane."

When the computer wakes up we'll Google 'prophetic'

"A RIOT POLICE OFFICER SAID HE LIKED MY BAND!"

NEIL FALLON

THE VERDICT SOME DECENT ROCKSTAR BEHAVIOUR, BUT COULD DO BETTER NEXT TIME… **SCORE 69%**

THE LEADERBOARD

1	ALICE COOPER	99%
2	ALEX GASKARTH ALL TIME LOW	75%
3	NEIL FALLON CLUTCH	69%
4	??????? ???????	???
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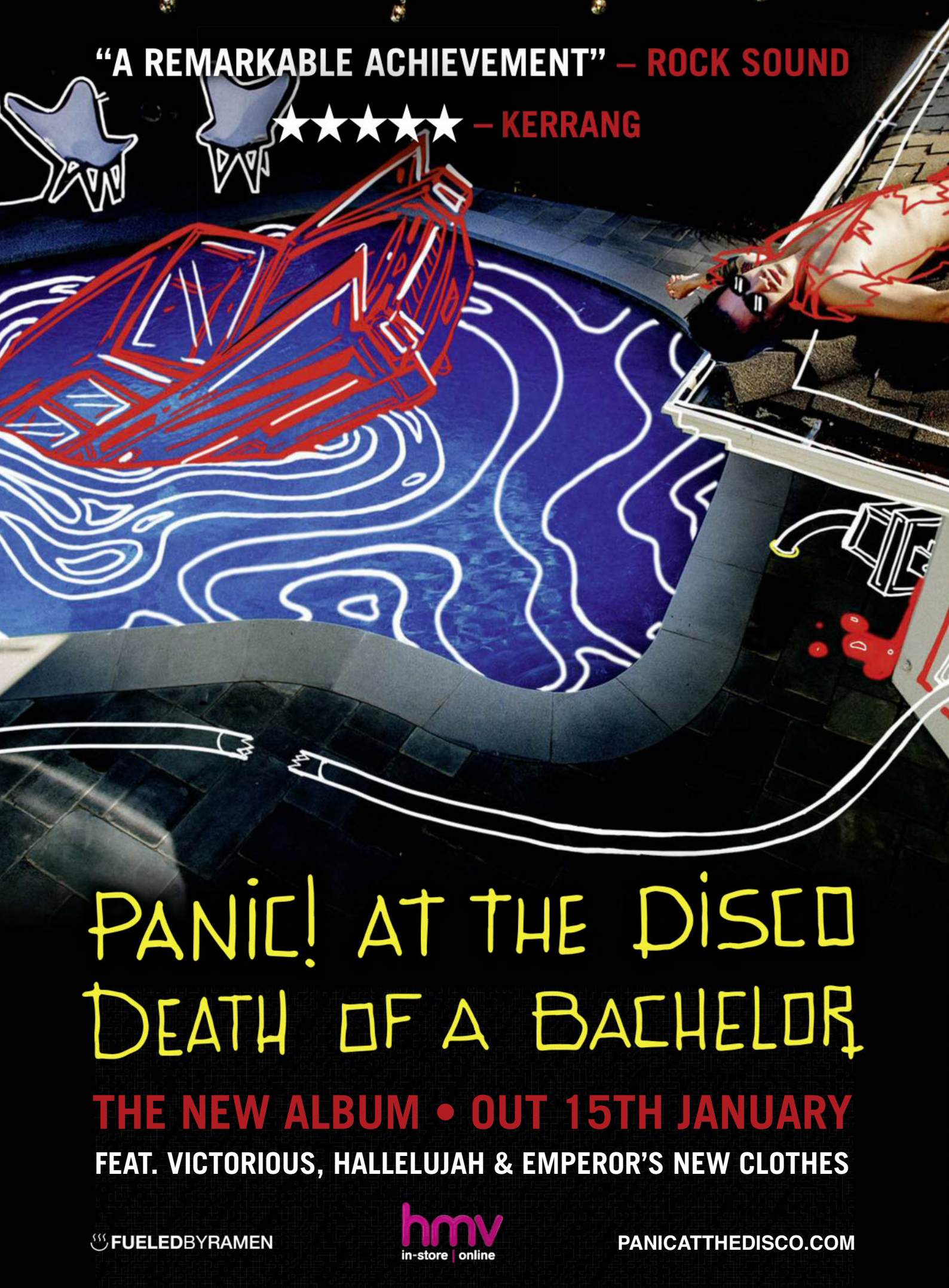
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